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june

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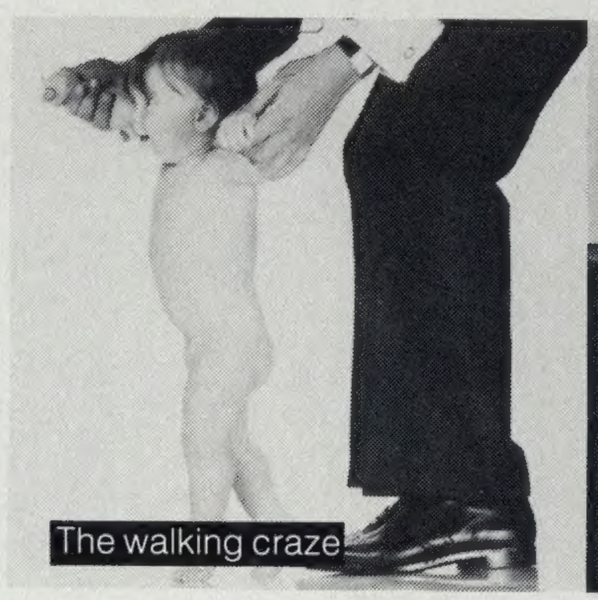
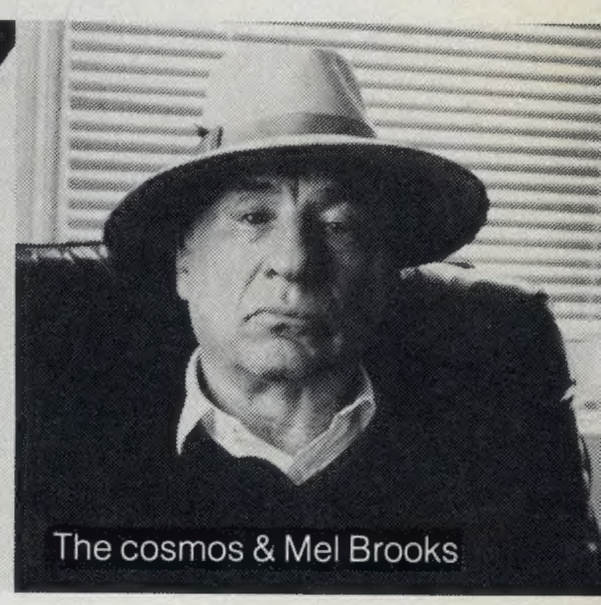


The walking craze



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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Bernard H. Leser, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post-Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $43 for one year, $84 for two years. Elsewhere, $45 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 177, NO. 6, WHOLE NO. 3263. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to Vogue, Box 5201, Boulder, CO 80322.

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For the Way You Live

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"It is not money that makes you well-dressed; it is understanding."
Christian Dior

Black and White: Christian Dior Collection, 1948
Color: Christian Dior Eyewear, 1987

Christian Dior

PHOTO: DANIEL D'AZOULAY; MAKE UP: SHEILA INGRAM KNOWLES; HAIR: MR. ROBERTS/PALM BEACH.

TRACY MILLS

Lillie Rubin

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Corporate Marketing Director ECKART L. GÜTHE
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BRITISH VOGUE Vogue House, Hanover Square, London, WIR OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda. MEXICAN VOGUE is published by Carta Editorial de Mexico

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VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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She'd told me at the beginning I would know when the time was right to whisk her away for a weekend. All I did was hasten the process.

"I'm not like other girls."

She'd made it clear that she was in no hurry to fall in love, that a serious relationship was—out of the question.

"Besides, you're much too young just yet for a really romantic weekend in the country," she taunted.

I endured this for just six weeks.

Once I'd made up my mind, it took only a moment to find a jeweller with the taste and flair to sell the collection of watches made by Concord.

"You'll be wanting something for a very dark-haired lady, I'd warrant," said the jeweller taking out trays and trays from his vast Concord selection.

I knew which one was hers in less than a second.

Incredibly thin with a gold face wreathed in soft-brushed stainless steel, there were no numbers, just diamonds marking the hours.

Embedded in the bezel, a ring of seemingly endless diamonds.

And a bracelet held together by simple, solid 14 carat gold bars.

It was her kind of classic and timeless taste, so different from all those big, bulky, flashy brand names some of my earlier ladies had boasted.

This particular model was called the Concord Mariner SG.®

"A watch like this deserves a beautiful wrist," the jeweller sighed as he took my cheque.

"And a change of heart," I thought to myself.

Knowing how unimpressed she was with all the obvious trappings of wealth, I took her out the very next night, but I took her to the Light-Heavyweight Title Bout. It was a masterly stroke.

She shouted from beginning to end, with a paper cup of beer in one hand and, fortunately, me in the other.

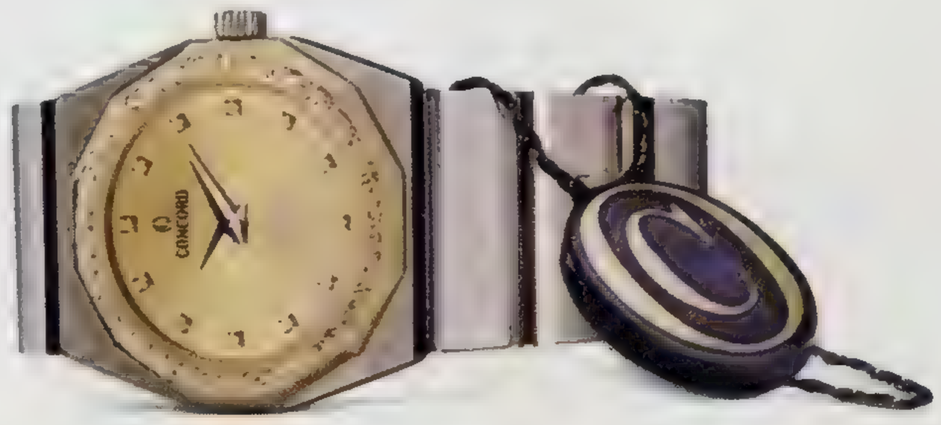
Later, whilst saying a gentle goodbye, I pulled out my package.

"I think the time has come," I said.

She opened the box, revealing one of the world's most beautiful timepieces.

She smiled, slowly, with her eyes smiling last and longest.

"What do you get for breakfast up in this countryside of yours?" she asked softly. The time had come.



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BEAUTY NOW

Makeup: pleasures, pointers . . .
making a splash . . . scent reactions

COVER LOOK

RATING MAKEUP

Part of the innovation in makeup now goes beyond color and texture to new packaging—smaller, more compact, designed to deliver faster color/care. **Latest time-savers:** powder duos with a deeper shade for cheeks, a highlighter for blending (Christian Dior); double-ended eye shadow wands to mix/match (Chanel). . . . **Answering a concern for hygiene:** flip-through disposable lipstick "strips" to test color (Charles of the Ritz); a "pop-up" blush brush built into its own case (Visage Beaute; 1/800-847-2431). . . . **Beginning of a trend?** Mini twin-packs of shampoo and conditioner to fit smallest tote (Revlon's Flex); no-mess hair removal with a roll-on cream (Sally Hansen). . . . **Scented "stress relief":** Princess Marcella Borghese's aromatic stick—a quick reviver for temples, forehead. More luxurious ways to soak, spritz, splash: with soap, sachets, potpourri (Bill Blass); "light" versions of favorite scents (Oscar de la Renta's refreshing Esprit de Parfum is newest). . . . **Playing hard ball:** To test their latest long-wearing nail colors, Maybelline painted billiard balls with new enamels, set balls in action. Claimed result: not a nick or scratch.

scent allergy?

In summer, when sun and heat are at their most intense, many women experience a scent reaction in which skin becomes irritated, reddens, itches or swells. Hyperpigmentation may occur, occasionally. Less common reactions include: nasal congestion, a runny nose, watery eyes, headache, a feeling of lightheadedness.

While many of these symptoms may mimic those associated with allergic reactions, "there's no evidence that people can have true allergies to perfumes," said William J. Davis, M.D., director, division of allergy, department of pediatrics, at Columbia University College of Physicians and Surgeons, NYC. "People who suffer from asthma and other allergies appear to be more susceptible to fragrance reactions than non-sufferers."

The "treatment" for perfume irritations is simply to avoid the product; move to a well-ventilated area if an already inhaled scent causes a "head" reaction.

If a perfume produces a skin reaction—such as itching or redness—the first line of defense is to wash the area thoroughly with soap and water; a doctor may prescribe a corticosteroid cream for persistent symptoms. Opt for products labeled "fragrance-free" (containing no scent) as opposed to "unscented" (which may contain masking scents). A chronic irritation or photosensitive reaction brought on by a perfume should be brought to a doctor's attention.

Real-life beauty, above and on our cover, on model Estelle LeFebure, begins with skin care . . . with the daily use of sunscreen . . . and avoiding too much sun—especially if you live a fit, outdoor life (starting on page 240, the latest on walking for fitness). Even the most "finished" look is simpler, less time-consuming: here, a matter of smoothing hair into shape, playing up a defined, neutral mouth. Specifics: Estée Lauder's oil-free Sun Spray SPF 10 under Rose Radiance cheeks; Wild Coral under Coral Sparkle lips. Claude Montana's organza shirt with hood. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin. Photograph by Avedon.

HERB RITTS Hair, Oribe/Oribe at Parachute, NYC; makeup, George Newell. Bathing suit, Dorotennis. Details, last pages

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TALKING

People are

. . . about Tom Cruise

who's outdistancing the Brat Pack by playing with the Big Boys—first Paul Newman in *The Color of Money,* soon Dustin Hoffman in Martin Brest's new film, *Rainman*. Can Cruise really act or is he just an exciting screen presence, like the young Newman in *The Hustler*? Who cares? . . . . The classiest dames in Hollywood today? Bette Midler, whose three recent big hits prove she's no longer Jinxed, and Debra Winger, whose scenes with Theresa Russell in *Black Widow* were much sexier than those with Richard Gere in *An Officer and a Gentleman*. Both women get better with age; neither is afraid to let real personality seep through the persona . . . . Old Perry Mason fans are reveling in courtroom dramas like *Divorce Court* and *People's Court,* yet the most interesting character in *L.A. Law* is not a lawyer, it's Roxanne, Arnie Becker's devoted secretary. Then there's Ms. Dipesto on *Moonlighting*. Perhaps this is the Year of the Assistant! . . . If Fox Television is serious about challenging the three major networks, they should replace Joan Rivers with Chevy Chase—smart, smooth, and cool as a cuke beneath that dimpled smirk, with the timing to take on Carson . . . .

Corruption watching may just be America's favorite spectator sport—second only to snickering at contestants who make greedy fools of themselves on game shows. And scandal mavens in the press have coined some inventive neologisms to describe the muck they love to rake: the Contra affair is "Iranamok," Nancy Reagan's meddling, "Wifegate," and the Bakker brouhaha, "Godscam" . . . . On TV soaps like *Dallas* and *Dynasty,* businessmen are glamorous heavies, but now Republicans are nervous about business's shady image. Their biggest fear is that the shenanigans on Wall Street will give the Democrats new political clout . . . . There's a 'sixties backlash at colleges like Dartmouth, where conservative alumni are complaining that liberal professors, who they say "failed in society at large," are foisting their political and even sexual values on the campus . . . .

UFOs and surrogate mothers make whoopee in two new non-fiction books, *Communion* and *Intruders,* which tell of aliens who impregnate female humans in efforts to revitalize their own race. While the legal ramifications of beaming up baby are, well, infinite, there's been no feminist response to alien abuse . . . . 'Sixties occultism is still going strong in the 'eighties, but the greening of America now means a marriage of capitalism and higher consciousness: "Channeling" spirits from the beyond is the latest business venture; a California mail-order house sells astrological ID cards to carry in your wallet. Don't leave your body without it! . . . The latest buzz is from meditation tapes that do it *for* you—no mantras, no uncomfortable lotus positions, just an ethereal wash of sound designed to alter brain waves.

Hypochondria seems to be a side effect of the AIDS epidemic. The current dread virus is the Epstein-Barr, the same pathogen that causes mononucleosis. Characterized by low-grade fever, swollen glands, mood swings, and extreme fatigue, E-B has also been called the "yuppie flu" and is very chic in L.A., where extreme fatigue just may be caused by boredom. . . . While everyone's worrying about safe sex, we've forgotten that except for a brief period of time, roughly that between the Pill and herpes, sex has always been dangerous . . . . Lonely authors, who used to thank their wives (or secretaries) for typing their manuscripts, now acknowledge personal computers . . . .

Time —and our lack of it. Post-WWII dreams of a shorter work week have clearly failed. According to pollster Louis Harris's new book, *Inside America,* the work week has *increased* by 20 percent since 1973; baby boomers work 51.9 hours a week, professionals 52.2, and yuppies 52.7. Maybe the technological advances of the Eisenhower years were motivated less by the desire to play golf than a fear of the Russians—so what are we scared of today? . . . Plans to raise the minimum wage may have an effect on teenage pregnancy. A Children's Defense Fund poster in a New York City subway station shows a young black woman with a baby and reads: "It's like being grounded for eighteen years." Underneath, a local cynic has scrawled: "Yeah, but it sure beats working at McDonald's." . . . And McDonalds has been running a commercial that shows a dapper old gent, well past retirement age, ringing up Egg McMuffins . . . .

David Bowie is kicking off a world tour . . . Run-DMC, the popular and controversial rap group, has inspired Adidas (who custom-made the group's leather jogging suits) to bring out a line of Run-inspired clothes and shoes. The boys, meanwhile, are opening their own hip-hop boutique in Harlem. If it moves, sell it . . . . *The* hot vehicle is more a work of art than a means of transportation—it's a $269 limited edition reissue of the 1952 Columbia Five Star bike, with a two-tone pastel paint job, lots of chrome, whitewall tires, one speed (forward), and the sex appeal of a vintage T-Bird . . . And if you don't feel like moving, there are new novels, from Saul Bellow and Gore Vidal, to snuggle up to at home . . . .

etc

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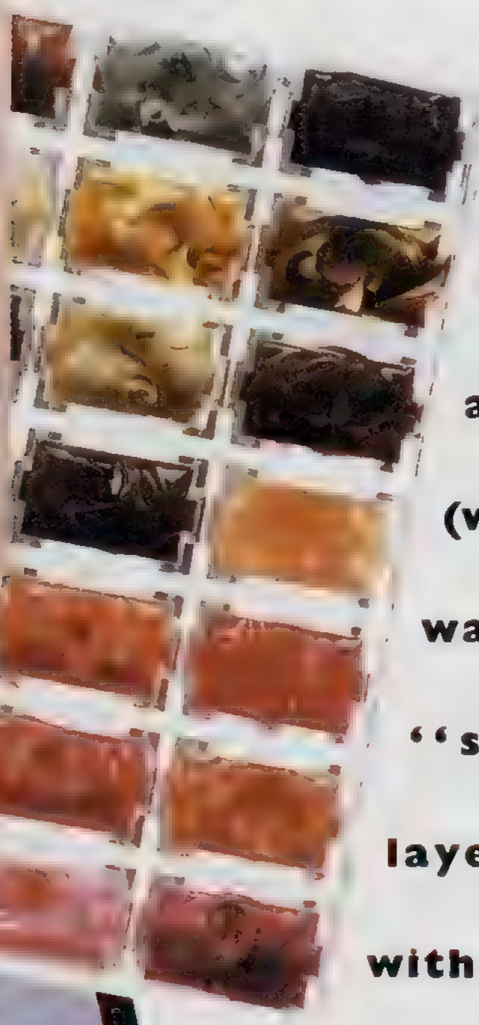
BEAUTY NOW

Elements of summer: pearled makeup, hot-weather haircuts, clip-on shades

Minis: Palm size lip glosses, *below:* Il-Makiage, NYC.



"Gold" rush: opalescence (*above*, Shiseido Shell Shimmer) over matte peach lips, above eyes.

HAIR NEWS The difference in the look of hair this summer, in a word, is texture. How to get it: with a "blurred" cut (what you don't want is neat, "stacked" layering)...or with soft pieces of hair—"scrunched" via setting lotion. Result: loose, tousled waves around the face.

"High-texture" hair, short or long: all-out waves, *above;* a long, low tail, *right*.

TWO LENGTHS

Two looks stand out this summer—for versatility, styling ease. One option: a length that hits above the chin, for the breeziness of short hair but a feeling of fullness. Somewhat harder to wear: longer hair with subtle layering, worn loose or in a tail. New softener: wavy, not heavy, bangs.

soft color Summer has always signaled a lighter, less complicated approach to makeup; and there's real news this season in the softness—and sheerness—of new skin-flattering makeup colors. Most appealing now:

- **Bare-skin illusion...** achieved by skipping foundation, wearing tinted sunscreened moisturizer as all-over face color/protection.
- **A "two-step" face**—as simple as makeup gets: cheeks heightened with blusher, a pale "nude" lip color for contrast. For more intensity at night—the look of more makeup—a red mouth (*above*, Cover Girl Red Flame) can be a color "charge."
- **New opalescence...** showing up everywhere, most appealingly in loose powders and lip colors that have the rainbow effect of luminous opal stones and add a soft glow to skin—especially alluring in summer. Think of sheer opalescent *(Continued on page 28)*

JEFF PEDERSEN. RANDOLPH GRAFF. Sketch by BOB HEIMSTRA. Makeup: Linda Cantello, Elisabeth Drabinski. Hair, Gad Cohen, Gad Studio, NYC

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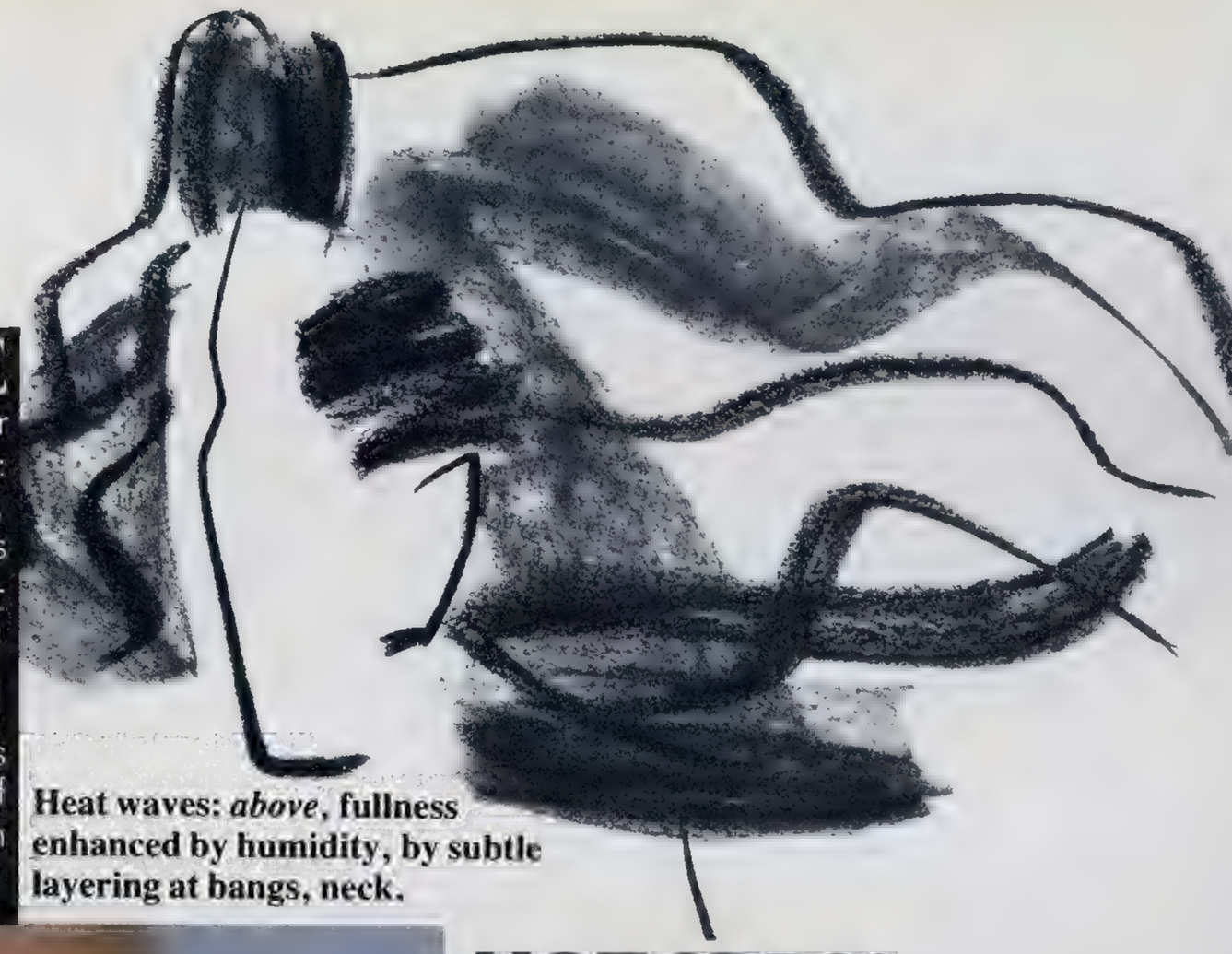
BEAUTY NOW

(Continued) powder icing bare skin . . . or layered over matte pink or peach color. . . . New neutrals: Opal white eye shadow melded with pale green . . . opal over matte peach lips—pale yellow-gold. (Meant for layering: Clinique's Sugar Glaze.) Even silver and gold lip colors have lost their metallic "edge," become softer, more wearable (two we like: Elizabeth Arden Twist of Gold, Lancôme Sheerly Opal).

● **New pastels**—sheer airspun pinks, pale lavenders, almost-transparent yellows light-years away from past harsh, heavy colors (example: Yves Saint Laurent's Papillon collection) . . . . Key advances? The creation of pigments so sheer that powders can be mixed into lip color without creating a "made up" mouth. Pick of the season: Borghese's Apricotta powder.

SKIN CARE

Formulas that answer warm-weather needs: Oil-free—moisturizers, makeups (Estée Lauder's Demi-Matte) . . . . PABA-free: a boon to women with skin sensitivities. . . . High-SPF—sunscreens, makeups (Prescriptives now has a minimum of SPF 15 in all their sun protection products).



Heat waves: *above*, fullness enhanced by humidity, by subtle layering at bangs, neck.

HOT SPECS

Sunglasses trend? To a smaller shape, a closer-to-the-face fit. Watch for thicker, heftier-looking frames made of lightweight (but durable) plastics. . . . Making a comeback: "tortoise" frames—in variations from beige to amber to almost-black. Especially attractive are new faux horn rims, with distinctive black-and-white shadings. . . . "Shades" of the moment: Persols, from Italy, with real silver hardware, flexible sidepieces (glasses can be perched on top of your head without bending out of shape). Wearing them: Don Johnson. . . .

New-look sunglasses: above, L.A. Eyeworks' thick "tortoise" frames . . . right, '80s clip-ons, from Shady Character.

Summer shape up: nails

subtly rounded, not too long; polished with sheer, opalescent pink-to-white shadings (depending on light); here, Maxi's Telltale Pink. Summer must: SPF-added hand cream.

For hair, new accessories with bold new shapes, a more primitive feeling: reptile headbands . . . soft rawhide thongs . . . chamois ties (newer than bows) to wrap and knot low on ponytails. Even combs and barrettes come with a sculptural look (one-of-a-kind combs, above, by Robert Lee Morris, NYC).

JEFF PEDERSEN; RANDOLPH GRAFF. Sketch by BOB HEIMSTRA. Manicure, Elisabeth Drabinski. Details, stores, last pages

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PEOPLE ARE TALKING ABOUT...

Kinnaman (l.) and Glanzelius in "My Life As A Dog"

movies

A SWEDISH LASSIE

Ingemar is a little boy with wide, pensive eyes and so many cowlicks that his hair looks tufted; his best friend is a mongrel who never blinks at Ingemar's near-delinquent behavior. Ingemar's father is absent, his mother dying of tuberculosis, and his rage, denial, and eventual acceptance of her loss are captured with rapturous lucidity in the new Swedish film *My Life As A Dog*.

The story of a boy who triumphs over circumstances that might have pushed another child into juvenile court could easily have been turned into one of those heart-wringers in which we are led from tears of pity for the boy to sobs of self-pity for our own childhood losses. Instead, sentimentality is kept at bay by the rush of comic events and by the amazingly uncute, rough-puppy performance of an eleven-year-old named Anton Glanzelius as Ingemar, a boy who navigates life with a mysterious inner rudder.

The narrative of the film takes the form of Ingemar, in fantasy, regaling his mother with the stories she had been too sick to listen to when she was alive. "She had a good sense of humor," he recalls, knowing she would have appreciated his misadventures.

Sent to spend the summer with his aunt and uncle in the country, Ingemar ponders the unjust fate of Laika, the dog sent up in a space shuttle without ever being consulted. But Ingemar's fate is to be brighter than Laika's. His uncle, a factory worker who coaches the boys' soccer team, takes to Ingemar instantly and introduces him to a world full of lively characters, including a bedridden old man who keeps a lingerie catalogue hidden under the mattress and gurgles with pleasure as Ingemar reads him his favorite ads. Ingemar's best pal (Melinda Kinnaman), a champion boxer and soccer player, is a tomboy with velvet eyes and budding breasts she wraps in tape so she can continue playing on the boys' team.

In this carefree rural world, the generations and the sexes rub up against each other, and the secrets of life tumble down like ripe fruit. Mature and practical at twelve, the girls boss the boys around mercilessly; children glimpse adult lechery without being any the worse for it. The film, which Reidar Jönsson adapted from his autobiographical novel with the help of, among others, director Lasse Hallström, is a far cry from the angst-ridden Nordic tales of the other Ingmar. But if this boy's childhood seems more benign than Bergman's, it may be because of the nature of his mother—loving, complex, exasperated, an overwhelming presence even when she is dying.

Balanced against scenes of the shared laughter of mother and son is the even more haunting image of their anguished opposition: Ingemar driving her to fury as she vainly tries to hold the household together, then shutting out her screams by covering his ears and howling. This is a coming-of-age film in the fullest sense of the term: we watch Ingemar grow up before our eyes, and turn into a human being who can live with the harsh memories as well as the more lyrical ones. —MOLLY HASKELL

"Witches" brew: from left, Nicholson, Pfeiffer, Sarandon, Cher

PHILIP BURKE

SALEM HEAVIES

One of the more amusing distinctions between art and pop culture is that while John Updike has been criticized for his misogyny, Jack Nicholson has won Oscars for his. Now the twain shall meet when the movie version of Updike's novel *The Witches of Eastwick* opens this month. Along with naughty Jack, who plays inventor Darryl Van Horne, a devil in a hot tub, the film also stars Cher, Michelle Pfeiffer, and Susan Sarandon (who replaced Nicholson's paramour, Anjelica Huston) as the three suburban "witches." Directed by Australian George Miller, of *Mad Max* fame, from a screenplay by Pulitzer Prize-winning playwright Michael (*The Shadow Box*) Cristofer, *Witches* may not convert cranky feminists to Updike's cause, but given the other summer fare—*Jaws: The Revenge*?!—it should delight movie (and Nicholson) fans. —T.Y.

("PATA Movies" continued on page 34)

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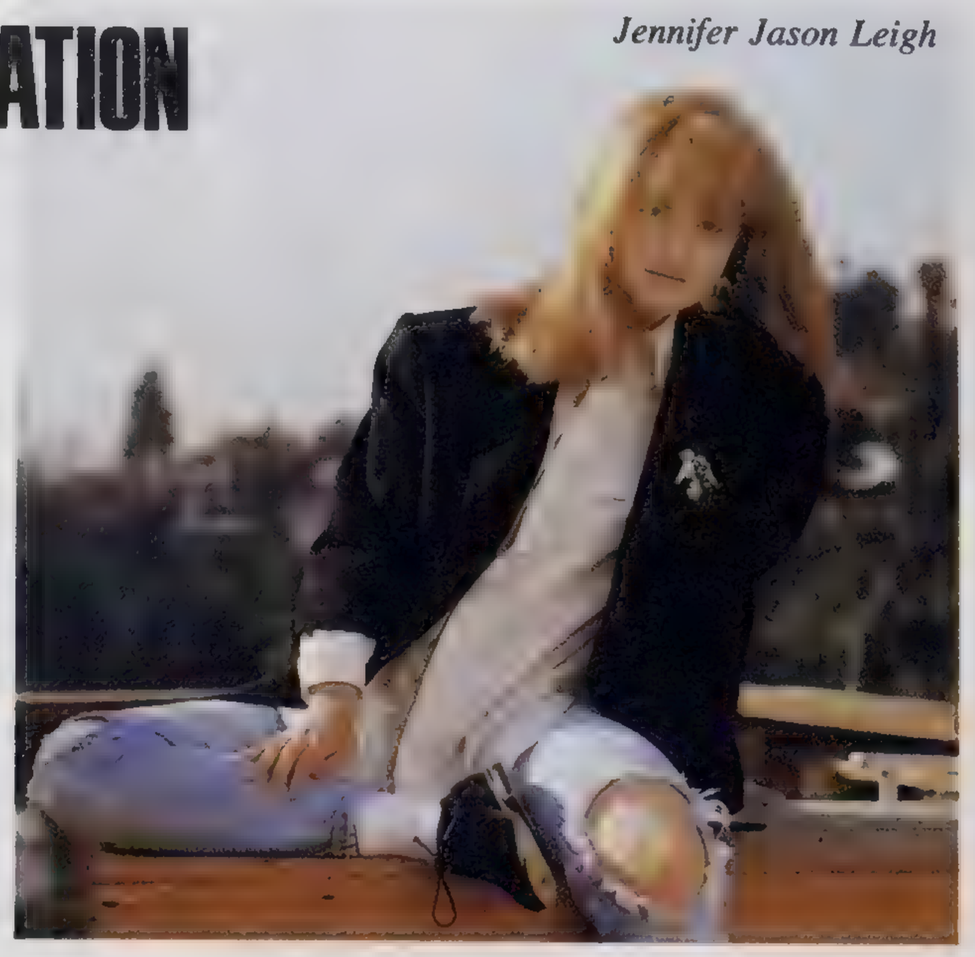
PEOPLE ARE TALKING ABOUT... movies

THE NEXT GENERATION



Jennifer Jason Leigh

If you don't know who Jennifer Jason Leigh is, it may be because she's very good at what she does: she transforms herself so convincingly for each role, she is often hard to recognize. In *The Men's Club*, she was a perverse teen Mae West; in *Fast Times at Ridgemont High*, a girl-next-door pizza waitress; in *The Hitcher*, a steamy young Jessica Lange. In her upcoming film, *Sister, Sister*, a psychological thriller with Judith Ivey and Eric Stoltz, she plays a slightly schizophrenic woman.

What's unusual about Leigh, twenty-five, is that she's successfully been able to detour the "brat-pack" route taken by most of the actresses her age, yet land an impressive range of roles. One reason may be her reputation for fastidious preparation. She dropped eighteen pounds to play an anorexic teenager, weighing in at eighty-six pounds, in TV's *The Best Little Girl in the World*; for Paul Verhoeven's *Flesh and Blood* with Rutger Hauer, set in seventeenth-century Holland, she hired a full-time historical research assistant; to ease into her role as a narcotics officer in this summer's *Undercover*, Leigh entered the Hollywood Police Department's ride-along program.

"I'm always trying to become someone else," says Leigh, daughter of the late actor Vic Morrow and screenwriter Barbara Turner. "That's the fun of being an actress. I don't like parties much and I don't go out too often. If I'm not out there acting, I'm usually inside reading." —GENE STONE

GALL IN THE FAMILY

The troubling issue of women who turn away from the ugly facts of their husbands' violent or abusing personalities is the subject of two compelling new movies: *Loyalties*, a modest and stirring first feature by Canadian director Anne Wheeler, and a splendid little thriller called *The Stepfather*.

Loyalties takes place in a remote section of the Canadian bush where a British doctor and his wife, the Suttons, have come to take up residence. Rosanne, a local half-Indian woman, comes to work for Lily Sutton, and amid the noise of children and the clatter of pots—and after fierce initial distrust—the two women form a remarkable friendship. Ultimately, they unite against a common enemy, Dr. Sutton himself.

Tantoo Cardinal in "Loyalties"

As the patrician Lily, Susan Wooldridge (Daphne Manners in *The Jewel in the Crown*) has the rigid propriety of a woman schooled not to show her feelings—or betray her class. Tantoo Cardinal has a wild, vibrant presence as Lily's mirror opposite, Rosanne, a direct and sensual woman not without an arrogance of her own, but so indifferent to Lily's condescension that she eventually melts through her reserve.

As the attractive but sinister husband, Kenneth Welsh looks right for the part, but his villainy strains belief. There's a bit of the agit-prop in *Loyalties*' rousing feminist theme: Miller weighs the scales so heavily against the husband that the two women can hardly fail to find a common cause. But the story of their friendship is acted out with a lyrical sensitivity to the bonds that unite all women.

The Stepfather is a sleek and scary thriller about a man who so loves the ideal of the perfect American family that whenever his own shows signs of falling apart (when the daughter develops a figure, for instance, and starts dating), he kills his clan and moves on to marry into another Perfect Family. With his beaming Cheshire Cat face, Terry O'Quinn is just right as the bland, Rotary Club-type psychotic. Only his stepdaughter (Jill Schoelen) suspects his past crimes; her mother (Shelley Hack) smiles, rakes leaves, and suppresses her doubts. With a screenplay by the comic mystery writer Donald Westlake, the movie is a mad metaphor for the confusing tensions among stepfathers, stepdaughters, and mothers who will betray their own blood in order to preserve their fictions about happy families and those hard-to-find "good men." —M.H.

Top: PETER TANGENS. Hair and makeup: Angelika Schubert/Cloutier

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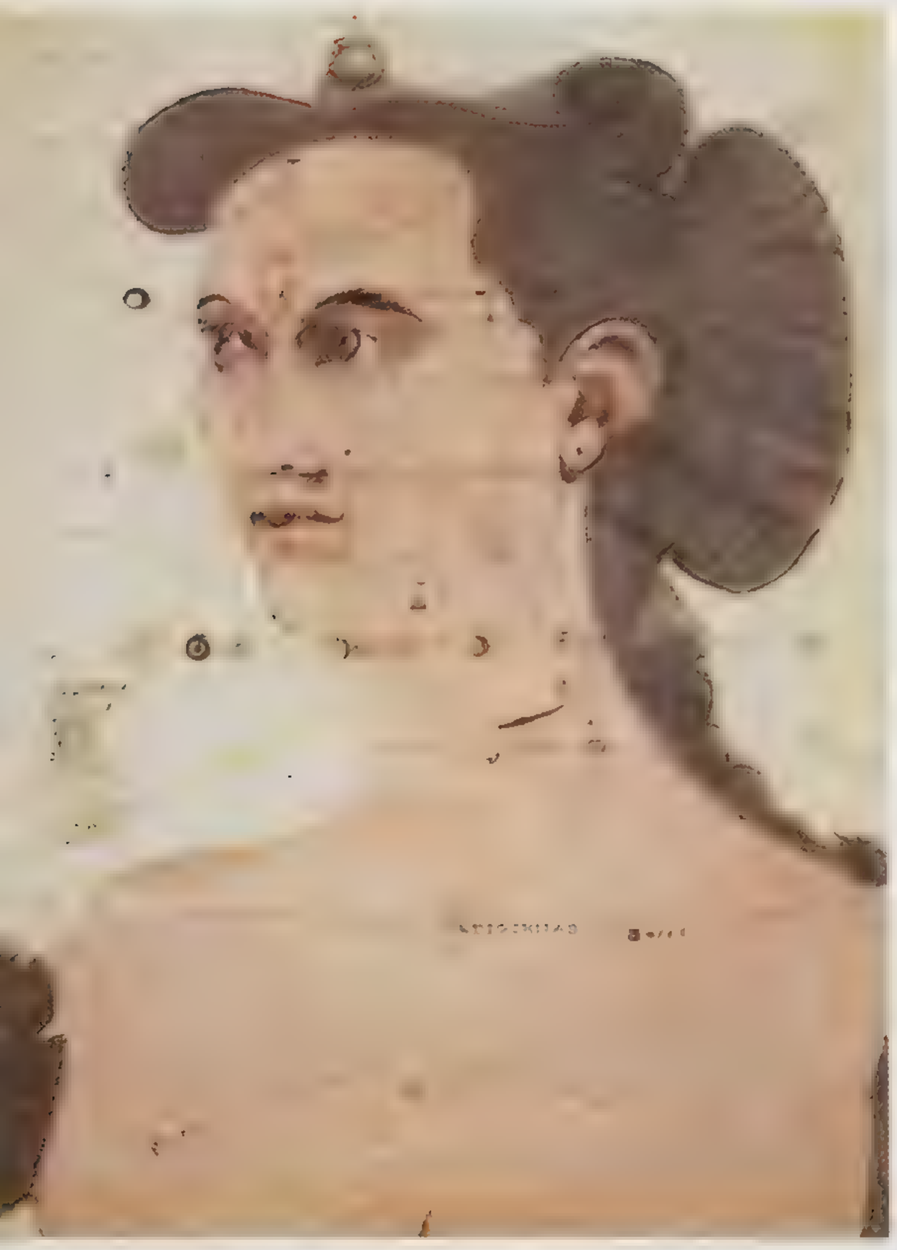
art MODERNISM'S ESSENTIAL ECCENTRIC



World traveler, epicurean collector, devotee of the occult, much-married womanizer—John Graham is one of the essential eccentrics of modern art. Curator Eleanor Green's landmark retrospective, *John Graham: Artist and Avatar*, does full justice to this painter (born in Russia in 1887) who shuttled between the meccas of modernism, Paris and New York City, and from figuration to abstraction and back again. By turns crotchety and generous, Graham gave aid and inspiration to the likes of Arshile Gorky, Willem de Kooning, and David Smith at the very beginning of their careers, but was also famous for his habit of dropping people. He was an adviser to important collectors and helped bring the news of African art to America.

Early on, Graham worked in a semi-abstract School of Paris mode; his radically simplified abstractions of the 'thirties were among the most adventurous works then being done in the United States. But, paradoxically, his richest contribution to modern art came after he claimed to have rejected modernism and, in a series of drawn and painted heads, turned to a figurative style inspired by Ingres, Raphael, and Poussin. These works of the 'forties and 'fifties form a unique gallery of fantastical portraits and self-portraits.

John Graham's lyrically demented classicism—"Verere Lucifera," ca. 1951

The style is a lyrically demented neoclassicism in which ladies with crazily popped-out, crisscrossed eyes are surrounded by bizarre occult symbols, mathematical equations, and scraps of writing in Greek. Graham gives the icy, slender lines of the classicist a kooky, cartoony twist. His portraits are funny, unexpected, and just a little ferocious.

Almost as memorable as Graham's paintings and drawings is his book-length 1937 manifesto *System of Dialectics of Art*. In this surprising amalgam of Hegelian dialectics and mandarin esthetics we get a sense of the galvanic teacher and proselytizer, with his persnickety, I-know-it-all superiority. "What is popular opinion?" he asks. "A corrugated accumulation of notions, undisturbed by thought." The book is a delight that should be brought back into print.

As for the life, it would make a great movie. It's got everything: feverish activity in New York and Paris; high society and down-and-out bohemia; wives, lovers, hints of homosexuality. This is the stuff of which legends are made—and that's just how Graham, who made up a few legends of his own, would have wanted it. He died as he lived, on the move, in Europe in 1961.

This enthralling show, organized by The Phillips Collection in Washington, DC, begins a year-long tour at the Neuberger Museum at the State University of New York at Purchase, starting June 25 and running to September 12. —JED PERL

GENERIC GENIUS Thirty-eight American artists pay homage to—and poke fun at—the abundant legacy of Henri Matisse

In *After Matisse*, curator Tiffany Bell beats a path from Matisse to contemporary America through the work of thirty-eight artists. The show, at The Phillips Collection in Washington, DC, until August 16, offers all kinds of "afters"—some intriguing, some ludicrous, some in which Matisse is little more than an afterthought. Sometimes Matisse is Mr. Pattern, as if he's responsible for anything that looks like a patchwork quilt. Sometimes Matisse is a joke, as in Red Grooms's none-too-flattering portrait of him. Sometimes his name is used in the title. Anything with a window or a piece of ornamental wrought iron is related to Matisse—and anything with flower shapes, too.

Of course Matisse is one of those gargantuan figures whose work can be interpreted in any number of ways. Certainly the Abstract Expressionists, with whom Bell's show begins, were emphasizing the *abstractness* of Matisse—his interest in pure effects of color and form. Hans Hofmann, represented by a 1936 still life, had lived in Paris, and as a lecturer and teacher in New York City carried the message to the Americans, of whom Barnett Newman, Mark Rothko, and Robert Motherwell are included here.

Matissian abstraction—Richard Diebenkorn's "Blue," 1984

The pared-down clarity of late Matisse is recalled in works by Ellsworth Kelly, Helen Frankenthaler, Jules Olitski, and Al Held that all take off from the paper cutouts. One major difference between Matisse and these abstractionists, though, is that even the most decorative of Matisse's cutouts remained firmly rooted in the real world.

Despite the inclusion of Milton Avery and Alex Katz, *After Matisse* gives too little space to artists who've consistently responded to Matisse through realism of one sort or another. Richard Diebenkorn, represented by early and late works, is, however, an interesting example of an artist who began as a Matissian realist and then moved into a Matissian abstraction.

The show ends on an absurdist note, with a watercolor by "appropriationist" Sherrie Levine that's nothing more than a copy of an art-book reproduction of a Matisse. It's a Dadaist gesture, a send-up of Matisse. Ultimately, *After Matisse* abuses the great artist and treats him as the man with a million faces—a generic genius, appropriate for all occasions.

After Matisse, organized by Independent Curators Inc., will travel to Dayton, OH, and Worcester, MA. —J.P.

Top: Collection Maurice and Margo Cohen. Bottom: Courtesy Crown Point Press, Oakland, CA, and NY

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PEOPLE ARE TALKING ABOUT...

tv

REALITY IS THE BEST REVENGE

Patricia Hodge

The Life and Loves of a She Devil, a four-part series on the Arts & Entertainment cable network this month, adapted from Fay Weldon's 1984 novel, is wild and refreshing, an insanely reasonable female revenge fantasy that will stir the blood of anyone who has ever heard the words: "I love you, but I'm not *in* love with you."

Ruth, the heroine, sits at a party her husband's accounting firm is giving for a famous, fatuous author of best-selling romantic novels named Mary Fisher (Patricia Hodge). A giant with hairy warts, Ruth sits eating chips, watching as her husband, Bobbo, flirts with Mary. Crunch, crunch go the chips, loud and ominous.

Mary Fisher and Bobbo (Dennis Waterman) have an affair in Mary's absurdly romantic house, a white tower on a white cliff. Ruth, the devoted mother and wife, cuts firewood at home. "You like chopping things up, don't you?" asks a contemptuous Bobbo of his quiet, awkward, lumberjack-proportioned wife. Bzzzz-rrrroar, goes the buzz saw. Bzzzz-rrroar.

The series is full of tacky pop music, conscious soap-opera glamour, and creepy horror-movie angles. All of this could be the screen version of a ninny gothic, but here the victim becomes the avenging ghost in the closet. After one argument with Bobbo, Ruth has a revelation. "I've lost my chair at the edge of the ballroom where the million wallflowers sit. . . . Self-knowledge and reason run through my veins—the cold blood of the *she devil*."

The rest of the series chronicles Ruth's extremely funny revenge against Mary and Bobbo, executed with excruciatingly accurate aim. It starts small, with Ruth looking into the soup tureen at dinner and exclaiming to Bobbo's parents, "Dog hairs!" Ruth pursues her revenge by turning herself into everything from a gigantic rolling gypsy tart with lavender nails to a stern nanny to a black-leather lesbian to a large blond business executive. Julie T. Wallace is superb as Ruth, a steely con artist. Despite the occasionally creepy music and flashing red lights, she never actually does anything particularly supernatural. She just has a heightened, a diabolical, sense of irony; and every turn of plot is a delight because it is so unexpected and so fitting. "Mary made a dream of love," says Ruth. "But I let in reality, and love cannot survive reality."

The series is an insane satire of love and romance and every modern twist that love and romance have been forced to take. An amoral morality tale in which hate becomes a jolly adventure, an exhilarating ride, and general, all-around, rollicking good fun, *She Devil* is irresistible. —CATHLEEN SCHINE

DR. RUTH'S CASTING COUCH

Celebrity sex-chat: Angie Dickinson (r.) and the Good Doctor

Top: ARTS & ENTERTAINMENT CABLE NETWORK. Bottom: STEVE FRIEDMAN.

Celebrities love to talk about themselves, but not necessarily about their sex lives," says Liz Welch, who books the celebrity guests on *Ask Dr. Ruth*, the late-night sex-therapy talk show starring Ruth Westheimer.

One of the most important parts of her job, Welch says, is to reassure the invariably skittish guests that the hostess isn't some neo-Freudian Joan Rivers bent on ferreting out the secrets of their love lives. "Of course, if someone is, say, having an affair with a younger man, Dr. Ruth might bring that up as a public-interest thing—and the public is definitely interested!"

Another of Welch's tasks is to dream up a hook that lures both star and viewer, like getting Jane Seymour to talk about keeping the magic alive in a marriage while not so incidentally plugging her book, *Guide to Romantic Living* (Atheneum), or asking popular TV weatherman Willard Scott to talk about the sex appeal of the bald man. *(Continued on page 44)*

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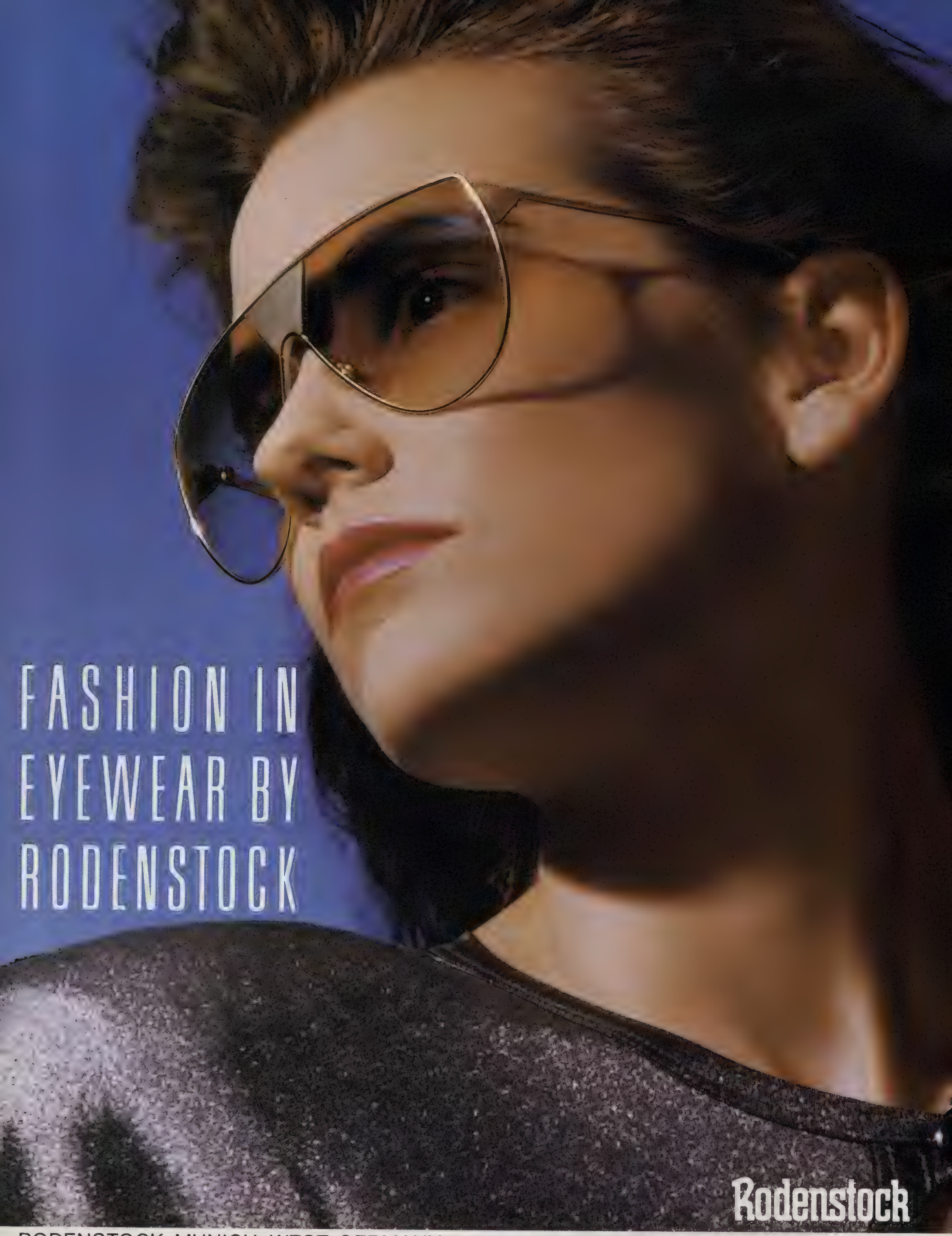

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PEOPLE ARE TALKING ABOUT... tv

(Continued) Welch, a thirty-one-year-old Texan, is also the person who says no to dozens of press agents and the mini-watt luminaries who call up ready, willing, and eager to bare both body and soul for fifteen minutes of fame. "Not long ago, for instance, we had a call from Antoinette Giancana, the 'Mafia princess' who posed nude at age fifty-one for *Playboy*. And we get lots of calls from Miss USAs and Mr. Universes, but their minds tend to be a little less interesting than their bodies."

The most unexpurgated talk on the show comes from the guest experts (dubbed "dick doctors" by the staff) and from unabashed callers. "The other day, Jerry Stiller and Anne Meara were in the anteroom waiting for their cue when Dr. Ruth took a final call from a premature ejaculator. Stiller was still dumbfounded when he came on the set, and Meara brought the house down with, 'Why are you upset, Stiller? You're a very *mature* ejaculator!'"

In general, Welch says, women are less uptight than men about personal sex talk. "New York Giants star Phil McKonkey was carrying on about all the sexy lingerie that female fans send in and how he has enough for a Frederick's of Hollywood rummage sale. But when Dr. Ruth asked him if a touchdown felt better than an orgasm, he was literally rendered speechless."

Has Dr. Ruth ever been rendered speechless? "Well, when comic Jackie Mason, a bachelor, did this long riff about the drawbacks of marriage, Dr. Ruth got so upset that she cut him off with a commercial." —KATHARINE LOWRY

Fierstein (r.) and Shipp debate "Safe Sex"

PETER CUNNINGHAM

theater LIVING (AND LOVING) WITH AIDS

AIDS is the story of the decade. In *Safe Sex*, a trilogy of plays recently on Broadway, playwright-actor Harvey Fierstein (*Torch Song Trilogy*) tries to show how the deadly epidemic has changed our lives. "There is no such thing as safe sex, only *safer* sex," he says; so the title carries a bitter irony. With AIDS there are no guarantees, only questions, apprehensions, uncertainties—and many stories to tell.

In "Manny and Jake," the first play, what starts out as a sly sexual minuet transforms itself into a dirge as we discover that Manny, Jake's intended pick-up, is a carrier of AIDS. At one time, Manny's romantic life was a series of one-night-stands; but with those days gone forever, he doesn't know what to do or how to change. So he just stops—lost in a pitiful nostalgia for a world of "so many Mr. Rights," a world where intimacy was a flirtatious glance away. Manny (John Mulkeen) turns away from Jake (John Wesley Shipp), from the obituary columns, from all the nervous talk, and simply demands "a moment of silence for what we used to do—and how it felt." "What he has," says Fierstein, "is nothing more than a living death."

But not everyone is as far gone as Manny. Some people are trying their best to face the day-to-day anxieties generated by AIDS, trying, in spite of the threat, to lead normal lives. "Safe Sex," the title play, is their story. In darkness we hear the voices of two men, apparently in the middle of sex; but the rising flames are abruptly doused by the cry: "Stop! It's not safe!" The lights come up to reveal the couple (Fierstein and Shipp) perched on either end of a huge seesaw that dips up and down as they argue about their past and worry about their future. Once-manageable difficulties like the occasional infidelity or disputes over who does what to whom in bed are now huge burdens. And the ailments of the past seem downright silly: "Remember crabs?" Though the trust and patience of both men in "Safe Sex" wears thin, they do give each other balance: neither one falls off the seesaw.

An AIDS death sends out shock waves of regret and resentment in "On Tidy Endings," the last play. More bitter and moving than the other two, this piece pits ex-wife Marion (Anne De Salvo) and "widow" Arthur (Harvey Fierstein) against each other in a *(Continued on page 46)*

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PEOPLE ARE TALKING ABOUT... theater

(Continued) struggle for first place in the dead man's history. This is vintage Fierstein—confrontational, unabashedly emotional, at times shrill. "The characters," he says, "are two vultures circling over a dead body."

Harvey Fierstein is neither a great writer nor a great political thinker. His attempts at lyricism often teeter towards the embarrassing, and his rhetoric is uncomfortably full of paranoid "thems." His declaration, in the second play, that gay sex is now "safe for them" carries with it the baseless assumption that there is some heterosexual tribunal that has decided to end the homosexual party. This kind of thinking only serves to endorse the dangerous myth that AIDS is a "gay disease." The AIDS virus, clearly, kills without regard to sexual preference.

Despite its shortcomings, though, Fierstein's trilogy haunts us because of those moments when it undeniably touches the truth of lives stifled by confusion and regret, ripped apart by fear and loss, and, on occasion, reconstructed with hope. With his audacity and indefatigable humor, Fierstein has brought a determined gay voice—one that tugs at everyone's heartstrings—to the mainstream. And to all who are fighting this disease, every such voice carries a little victory. —DAVID DeNICOLO

CHRIS CALLIS

dance DAVID PARSONS TAKES OFF

David Parsons' sturdy build suggests earth rather than air—until he moves. Then out flows a wonderfully flexible combination of weight and buoyance, a purposeful exuberance that is reflected in his choreography as well as in his dancing. Clear humanist themes run through his work; he pulls ideas and technique together passionately, in the narrative tradition of great moderns like Martha Graham or José Limón.

This month, during his three-week season at New York City's Dance Theater Workshop, he dives into everything, from the turgid to the folksy to the flippantly comic. "I try to be versatile in all my pieces," Parsons says. "That's what modern dance is all about. That's what Paul Taylor taught me." (This past season, he wound up nearly a decade as one of Taylor's most compelling performers.)

Though only twenty-eight, Parsons has the equipment to make us care about what he does. In *Walk This Way*, he redefines the regal Martine van Hamel as a dizzy soubrette in his send-up of Antony Tudor's psychological ballets; he pushes the extraordinary Gary Chryst repeatedly up into the air in his strobe-lit solo, *Caught*. All the elements, from the lighting to the minute details of the phrasing, are strategically assembled.

Parsons' precocious ability to identify what he wants to say, and to keep the focus sharp, has won him, in the last five years or so, commissions from American Ballet Theater, BatSheva Dance Company of Israel, and Feld Ballet.

Parsons has recently used his company of seven dancers to venture into more existential territory. Last spring's *Tightwire* is a study in tension. There's little more to look at than the signature stance: caved-in chest, chin poked forward, arms rigid with palms plastered against thighs. Confined by this stomach-churning posture, the dancers scurry about like insects startled by bright light. Quiet murmuring between two women builds to ear-splitting screeches; a single dancer describes ever smaller, ever more maniacal circles: bodies come together in violent embrace. The atmosphere here is so claustrophobic that when a dancer peels off from the throng and assumes nothing more elaborate than a calm, upright position, we're suddenly free to breathe.
—LISE FRIEDMAN

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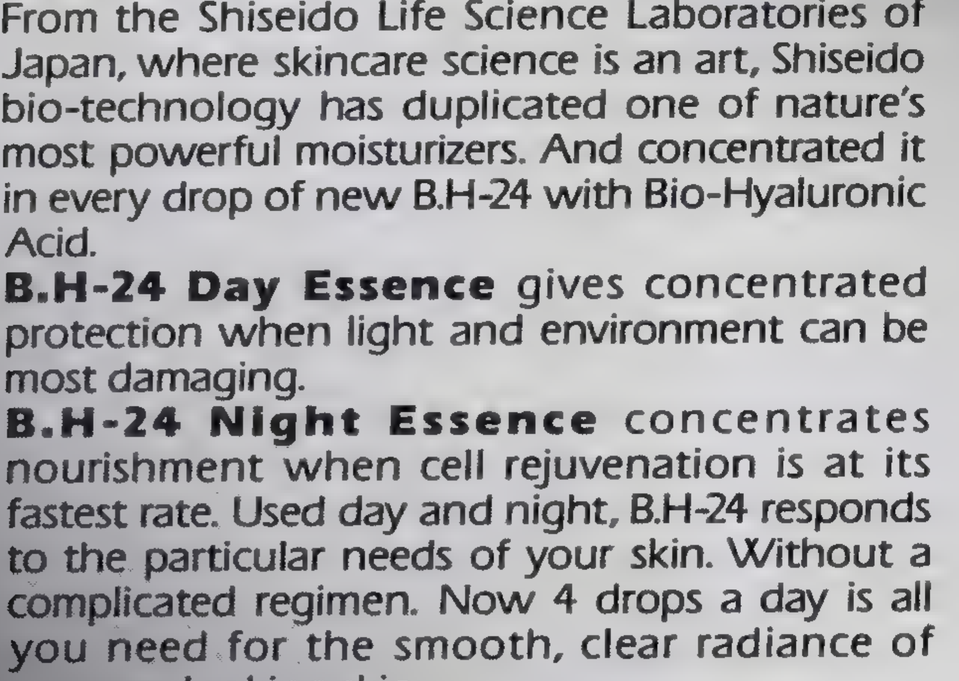

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dance

POST-BALANCHINE BREAKTHROUGHS

Kyra Nichols (l.) and Maria Calegari (r.)

Two NYCB dancers soar—and prove the success of the company's radical system

Maria Calegari is a redhead, slim and flexible as a reed. When she strikes an arabesque onstage, it's as if the wind has lifted her outstretched hand and leg into a bow shape, pointing upwards. Kyra Nichols is dark blond, with a strong, womanly presence. Her arabesque is placed, aimed, noble—like a Michelangelo drawing of an arabesque.

Because they are so close in age—Calegari is thirty; Nichols is twenty-eight—they have inevitably been compared and contrasted. Both of them joined the New York City Ballet in 1974, when they were teenagers. Each of them took some time to find her identity on the stage: Nichols was promoted to principal dancer in 1979, Calegari in 1983. Their parallel careers have created the illusion that they divided up the NYCB style and temperament between them, like sisters in a family: Calegari's presence onstage seems whimsical, eccentric, extreme; Nichols' is rooted, clear, generous. But what is most interesting about both of them at this moment is that they are the first City Ballet ballerinas to have realized themselves fully on their own after the death of George Balanchine, that great Pygmalion of twentieth-century ballet.

"On our European tour in '83, right after Balanchine died," Maria Calegari says, "we were riding on a euphoria of dedication—that was the wake. Then comes the painful time of loss—like a baby, who has to learn how to crawl. Then you go through a quiet time. Then you come out of it, but with a bigger awareness." The sign that Calegari has "come out of" the grief and loss is the glamour she is allowing herself. During City Ballet's past winter season, she acquired the role of the mysterious Merry Widow in *Vienna Waltzes*. To the low drum roll that announces the Gold and Silver Waltz, she strikes a haughty pose—head high, hand extended—that signals a new, more fanciful Calegari. This freedom to go to extremes shows up in Calegari's Swan Queen as well, which isn't so much a human bird as a Gothic-flavored exaggeration of a great theatrical vision—all broken arms and tragic mask. "I like the dramatic," says Calegari. "When I dance *Swan Lake*," she adds, "it feels blue, very intense out there. I feel like I'm in an ice palace, but it feels warm at the same time."

If Calegari is unleashing her imagination on the ballets, Kyra Nichols is discovering an imagination within the ballets themselves. Where once her dancing merely matched the music, now it seems to well up out of it, so that the steps seem to be describing the music's very weight and motion. This is a kind of kinetic drama that, in dance, is even more primal, more connected to sensation than the psychological drama of character. When Nichols in *La Source* dips both hands over a deep plié to propel herself backwards in bourrées, it's as if the phrase has folded back on itself like a wave of the ocean. When she whirls across the stage in the darkest moment of Robert Schumann's *Davidsbündler-Tänze*, one thinks she's been sent by a benign hurricane. Her persona in *Vienna Waltzes*, the young woman in pink, in the radiant opening dance to "Tales of the Vienna Woods," is so effortlessly impelled by the breath in the music that her waltz becomes a ritual of awakening.

"When I first started dancing, it was because I loved the music and felt the music," Nichols says. "I used to dance around my basement, to Strauss." Then she adds, "I feel like I'm back being a little kid again—feeling the music." Nichols' mother, Sally Streets, a former member of the City Ballet and a dancer and teacher in Berkeley, allowed Kyra to start imitating her at age four. But those first sensations of naturalness, which Nichols admits she sometimes lost sight of as a scrupulous young dancer, she has rediscovered as a ballerina. Likewise Maria Calegari, whose parents used to bring her from Queens to City Ballet matinees, has become the ballerina she once dreamed of being, after years of resisting what she calls the "aloneness" of performing. "I think I was four and a half when I first saw *The Firebird*—one of Tallchief's last performances," she says. "That did it."

Balanchine played mentor differently to Calegari and to Nichols. In Calegari's case, he took away roles he had given her early, then gave them back when she proved she could work. Nichols he left alone much of the time because he saw she was "on the right track." Nichols' and Calegari's breakthroughs after his death vindicate the NYCB's whole system, and its repertory, which Balanchine and Jerome Robbins structured differently from any other ballet company's, to give room to the personalities of the principal dancers. But most of all, Calegari's and Nichols' breakthroughs vindicate themselves. They have found the humility and audacity that great Balanchine dancers always needed and the autonomy that, until now, Balanchine's women didn't need—and they are bringing all these qualities to life, nightly, on the New York City Ballet stage. —ELIZABETH KENDALL

BALLET RUSE **When the Bolshoi Ballet arrives at New York City's Metropolitan Opera House on June 30 for a three-week stay—its first tour since 1979—artistic director Yuri Grigorovich will show off his own version of Petipa's *Raymonda*, which is a bore, and his new *Giselle*, featuring a few talented young dancers—among them, Andris Liepa (whose father, on the Bolshoi's 1975 tour, fascinated New York audiences as the ruthless Crassus in *Spartacus*) and the sensational ballerina Nina Ananiashvili.**

Grigorovich will also unveil his new ballet, *The Golden Age*, set to a Shostakovich score which, until now, has been banned by the Soviet censors. Unfortunately, though the music is extraordinary, the choreography is typical Soviet propaganda kitsch, juxtaposing the Soviet paradise with the rotten Western civilization. I wonder if the sea of waving red banners onstage will appeal to American audiences. During July and August, the Bolshoi will travel to Washington, DC, San Francisco, and Los Angeles. **—GENNADY SMAKOV**

RICHARD CORMAN. Hair: Lea Siegel. Makeup: Grey Zisser.

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Whatever she was, or is, she's making her first Manhattan appearance in twelve years, and she can still bewitch her audience. She opens with what sounds like bird calls. Then she sings some Peruvian love songs she's written herself. She says she's glad we like them, and she apologizes for not having had the time to translate the lyrics. (What's she been so busy doing?) Then, of course, she sings in English. And when she growls way down low and trills way up high, nirvana is achieved. Well, maybe it's just a lot of fun. Her fans at the Ballroom certainly thought so. And after the show, the direct descendant of the Incan Emperor Atahualpa graciously sells and signs copies of her old record albums. The show goes on.

—ASHLEY FEINSTEIN

Yma Sumac: a bewitching comeback

UPTOWN GETS SMART

"El Morocco is showing New York a style and sophistication it hasn't seen in years"

Until recently, New York City's El Morocco was a club only a Manhattan romantic like Woody Allen would remember (he used it for a scene in *Radio Days*). Once the city's most exclusive nightspot, "El Mo" opened in 1932 and continued swinging through the 'sixties. But disco put a dent in the club's popularity, and by the 'eighties, it was reduced to hosting corporate bashes. Now under new management, El Morocco—along with the refurbished Rainbow Room and a spiced-up "21" Club—is showing New York a style and sophistication that it hasn't seen in years.

When El Morocco first opened, America's thirteen million unemployed were singing along to "Brother, Can You Spare A Dime?" but the "best people" still managed to eke out a good time. Maitre d' Angelo Zuccotti, who remembers when fancy restaurants charged 25 cents for a cup of coffee and the St. Regis was known as "Vincent Astor's hotel," has been with the club from the start. "We had the Park Avenue crowd then," he recalls. "They were the ones with the money in those days—famous sons of rich families who didn't have to go to work in the morning, or went to the office at 2:00."

Angelo is a demon for dress and deportment. He once turned away Rudolf Nureyev (no necktie), and showed Humphrey Bogart to the door when the actor refused to check the two stuffed pandas he'd brought along as "guests." To keep the powerful from becoming unruly, Angelo practiced strategic seating. On one occasion, he used a hapless Henry Ford as buffer between brothers-in-law Aristotle Onassis and Stavros Niarchos, who weren't on the best of terms.

El Morocco is back, but the little world it knew is gone. The well-off have discovered the work ethic, and those not to the manner born have fashioned a new Society downtown, where all it takes to get in the door is a little style. With its $2600 membership fee ($25 music charge at the door for non-members), El Morocco isn't for everyone. But then again, neither is begging for admission to pass the velvet ropes of the Palladium. You decide.

—THOMAS CONNORS

Top: GEOFF SPEAR. Hair and makeup: Ilise Hentzner. Stylist: Jacqueline Lemieux. Details, last pages. Bottom: CARSON

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PEOPLE ARE TALKING ABOUT...

Nona Hendryx's "Female Trouble" is nothing to complain about

music LADIES PAY THEIR DUES

There are very few women rockers with the brass balls to take on a Tom Waits song like "Downtown Train," but on her first solo album, *Never Enough*, **Patty Smyth** turns a cover version into a personal statement—without altering a pronoun.

Like Patti Smith, Patty Smyth knows that the true spirit of rock 'n roll is androgynous; but more to the point, she has the kind of musical pedigree that inspires self-confidence. Now twenty-nine and the mother of an eighteen-month-old daughter (from her marriage to punk eminence Richard Hell), Smyth spent the better part of her youth hanging out in Greenwich Village (where her mother owned a club called Zig Zag and managed the Gaslight) and listening to everyone from Bob Dylan to Tony Bennett to rockabilly legend Link Wray, who often camped out in their living room. Her first time in the studio was to record some demos for girl-group wiz Ellie Greenwich. In 1983, Smyth formed Scandal, recorded two successful albums, and had two hit singles before the group split up.

If most of the material on this new solo pales in comparison to "Downtown Train," Smyth's uncanny way of insinuating herself into a lyric and her voice—soulful, tough and flexible—are worth the price of admission.

Nona Hendryx is another woman who's paid her dues and may just now be ready for the recognition she deserves. As a member of Labelle, along with Sarah Dash and Patti herself, Hendryx composed a number of terrific songs like "Can I Speak to You Before You Go to Hollywood?" and more than held her own onstage with the inspired Patti Labelle. (Watching the three women, decked out in their soul-sisters-from-outer-space costumes, raise the rafters with Gil Scott-Heron's "The Revolution Will Not Be Televised" was one of the high points of the 'seventies.)

Since Labelle broke up, Hendryx has recorded four solo albums, was voted Best R&B Female Vocalist at the 1986 New York music awards, has written and performed songs for several films, and recently was commissioned to create the score for a performance piece that premiered at the Dance Theater Workshop in New York City last winter.

Hendryx's new album, *Female Trouble*, on her new label (EMI-America) is impressive. Backed up by such sidemen as percussionist David Van Tieghem, Bernie Worrell, and George Clinton, she rips through the kind of take-charge tunes that have earned Janet Jackson the reputation as the toughest broad on the block. But the best cut on the album is a lyrical beauty, "Winds of Change," dedicated to Winnie and Nelson Mandela. In the 'eighties, perhaps, the revolution will be broadcast.

If Chrissie Hynde had grown up in someplace like Texas instead of Ohio she might sound a bit like **Lou Ann Barton**. This lady has what they call a Big Voice and has just released her second album, *Forbidden Tones* (Spindletop) . . . *Concrete Blonde* (IRS) may be too raw for the Windham Hill set, but the lead singer, **Johnette Napolitano**, has a voice that can sound like the old Velvet Underground's Nico or a latter-day Marianne Faithfull with a grudge . . . Oddball collaborations seem to be a trend. (My favorite is the Lou Christie/Lesley Gore version of "It's Only Make Believe/Since I Don't Have You.") On their new album, *Trio*, **Dolly Parton, Linda Ronstadt**, and **Emmylou Harris** have managed to make the old hit "To Know Him Is To Love Him" sound more treacly than the original . . . **K.D. Lang**, a Canadian who's been compared to everyone from Elvis Costello to Patsy Cline, has a new album, *Angel With A Lariat* (Sire) that ranges from the plaintive to the deranged. —TRACY YOUNG

RUEDI HOFMANN. Hair: Kevin Mancuso/Oribe at Parachute. Makeup: Pierre Laroche

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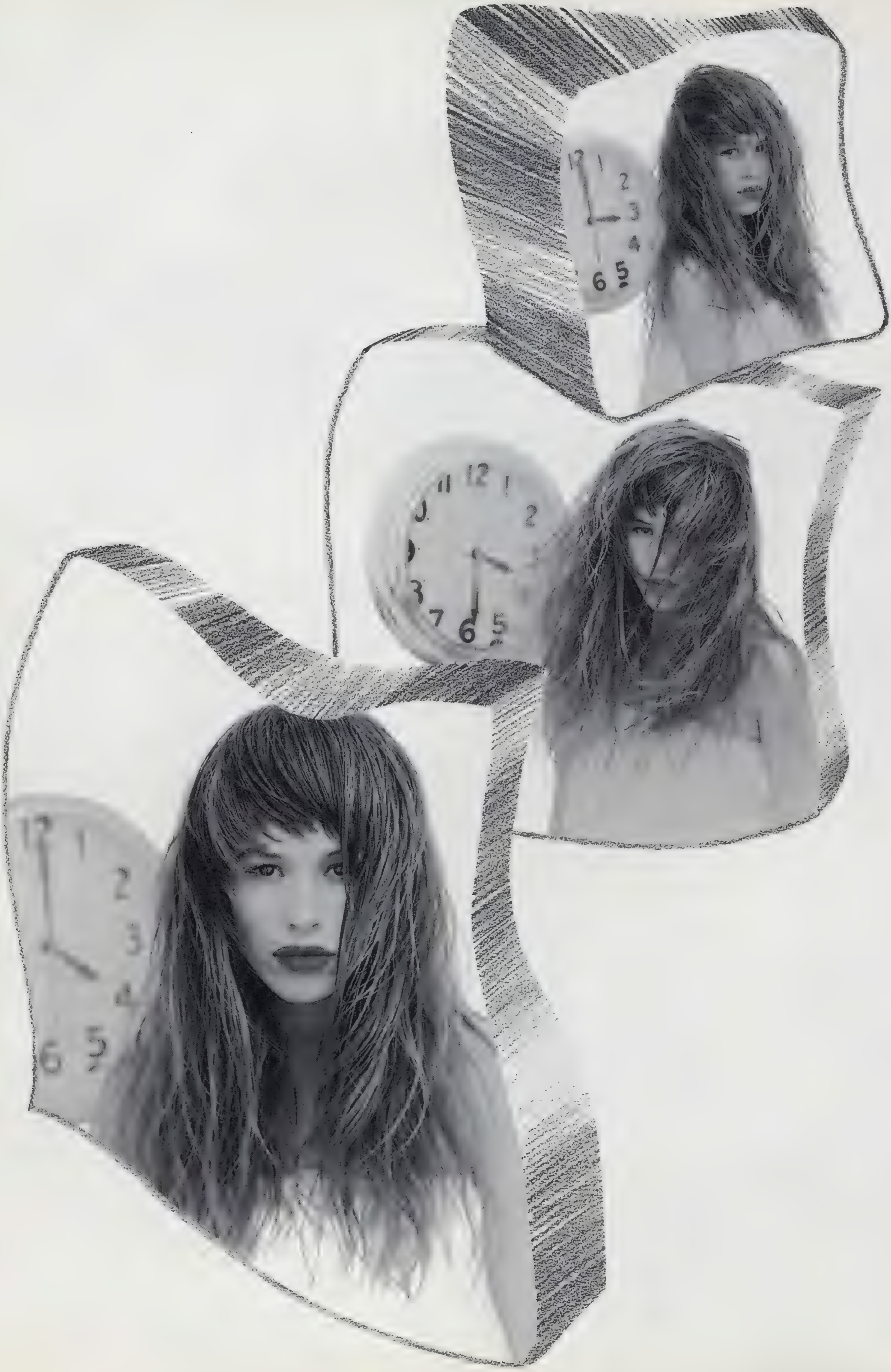

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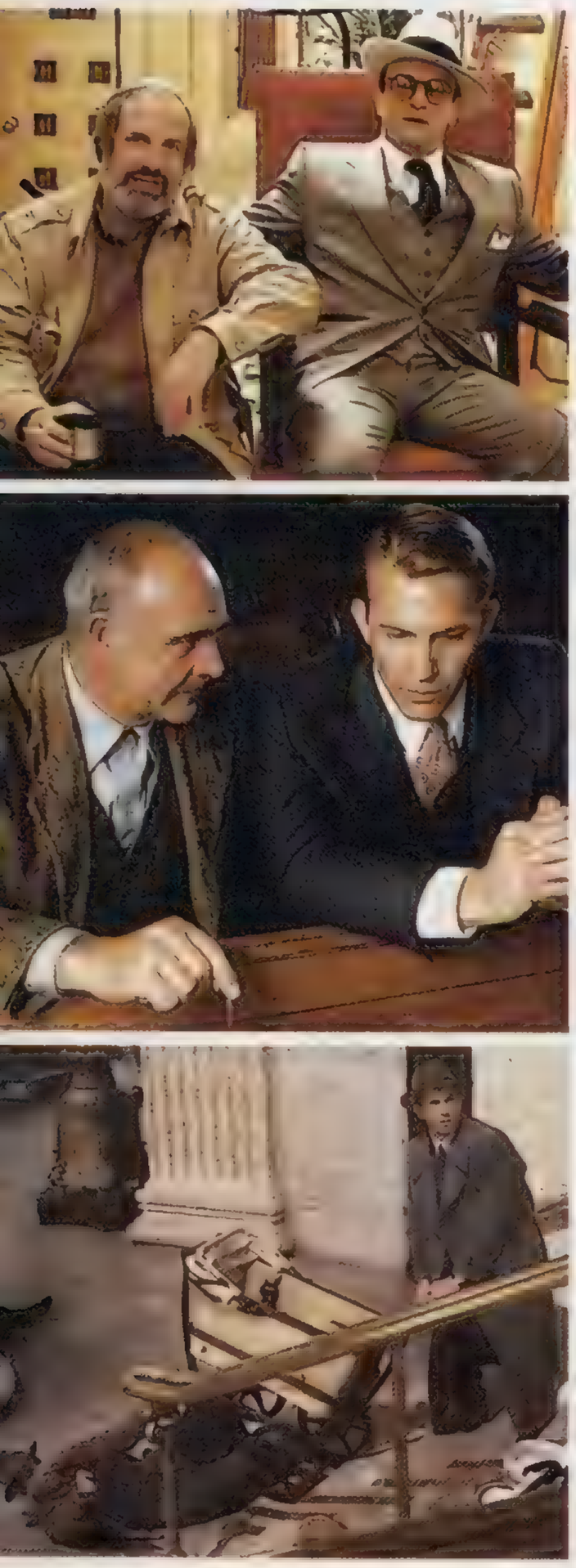
On the set

OUR GANGSTERS

How many tough guys does it take to turn *The Untouchables* into a movie about "relationships"? BY JULIE SALAMON

David Mamet, Brian De Palma, and Robert De Niro have teamed up for one of the summer's hottest movie prospects, *The Untouchables*. Mamet has retooled the cult TV show of twenty years ago as a gangland showdown between Al Capone (De Niro) and treasury agent Eliot Ness, played by newcomer Kevin Costner. Mamet's terse, edgy dialogue will be accompanied by plenty of flashy violence from director De Palma, whose bloody operatic 1983 remake of *Scarface* was equally loathed and admired.



De Niro's Al Capone promises to be one of the most memorable gangster portrayals since *The Godfather*'s Don Corleone. The figure of Capone has long attracted top leading men: Hollywood began to mythologize Capone even before he landed in jail in 1931 for the mundane crime of tax evasion. Starting in 1930, the industry churned out a slew of violent, romanticized gangster pictures: *Little Caesar* with Edward G. Robinson as a Capone-like mob boss; *The Public Enemy* with James Cagney; *Scarface* with Paul Muni. In all of these films, the mobster is the enduring symbol of the corruption and glamour of Prohibition-era Chicago.

The good guys didn't have their day until the 'sixties, when *The Untouchables* television series made Eliot Ness, Capone's nemesis, a hero. Robert Stack played him with poker-faced cool, a no-nonsense lawman who efficiently put away another gangland warrior every week.

Mamet, a Pulitzer Prize-winning playwright and Chicago native, says he saw *The Untouchables* as a chance to use the gangster lore he'd grown up with. The film isn't meant to be historical drama (though he drew many incidents from real life), but more of a morality play: "It's a Western about the conflicts between laws as written and laws as custom," says Mamet. "The good guy goes out to get the bad guy. It's a story of the triumph of good."

Mamet's work on stage (*American Buffalo*, *Glengarry Glen Ross*) and the screen (the 1981 remake of *The Postman Always Rings Twice*; *The Verdict*) is characterized by strong, spare language and the theme of moral ambiguity. His Eliot Ness is a soft and innocent Easterner who strides into down-and-dirty Chicago determined to conquer Capone and to believe there is a clear boundary between good and evil. As Mamet's characters inevitably do, he finds out that there isn't. Ness has to figure out how far he can bend the law to uphold it and still tell himself he's honest.

It is up to thirty-two-year-old actor Kevin Costner to make this paragon of virtue sympathetic. Costner has an open face, straight- *(Continued on page 60)*

Above: Kevin Costner heads "The Untouchables" cast as high-minded lawman Eliot Ness. Left, top: Director Brian De Palma (l.) whose last film was "Scarface," and Robert De Niro who plays Al Capone, the original "Scarface." Center: Sean Connery (l.) as an Irish cop and mentor to Ness (Costner, r.). Bottom: Costner and Andy Garcia make Prohibition-era Chicago safe for children.

Above, STEVEN MEISEL. Hair by Oribe at Parachute; makeup by Sonia Kashuk; lefts, ZADE ROSENTHAL/PARAMOUNT

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Spray cologne
After shave

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ON THE SET

(Continued from page 58)

arrow good looks, and describes himself as "white bread"; he could be the less cerebral younger brother of actor William Hurt, who turned down the Ness role. After working as a movie set technician for six years, Costner finally landed a part—in *The Big Chill*—only to have it cut in the editing room. In *Silverado*, he displayed a wigged-out comic talent as the giddy kid who twirled six-shooters like batons, but the movie was only a modest box-office draw. His role in *The Untouchables* could make him a star.

Mamet insists that his *Untouchables* has nothing to do with the TV show, which went off the air in 1963. "Robert Stack's was a great portrayal, a stoic Gary Cooper, a Superman," he says. "The character of Ness in my movie is a young fellow, full of ideals, desperately in need of an outlet and a mentor."

In Mamet's script, Ness learns very quickly that the local Chicago cops are as corrupt as the gangsters. An Irish beat-cop named Jimmy Malone takes the young crusader under his wing and teaches him how to play the game "the Chicago way." Malone is played by Sean Connery, sans toupée, looking weathered and very wise. Connery says he was drawn to the picture by the vivid speech and harsh Old Testament ethic of Mamet's script: "I explain to Ness he has to be prepared to go all the way—he pulls a knife, you pull a gun. He sends one of yours to the hospital, you send one of his to the morgue. That's the Chicago way."

Ironically, after De Palma cast Costner in the Ness role, Paramount Pictures tested the film's audience potential, only to find that the names of both *The Untouchables* and Eliot Ness drew a blank from young moviegoers. The person they did recognize was Al Capone. The gangster's part was immediately upgraded and De Palma sought out Robert De Niro, who'd gotten his start in De Palma's early films (*Hi Mom!* and *Greetings*).

De Niro accepted the role, but wanted to delay the picture's shooting schedule so he could finish his Broadway run in *Cuba and His Teddy Bear*, and then gain the thirty pounds he felt he needed to portray Capone. (De Niro had previously bloated himself to play Jake La Motta in Martin Scorsese's *Raging Bull*.) De Niro's price tag for his "major cameo" (which included any necessary post-production dieting) was two million dollars. Though Armani had been commissioned to design all the movie's costumes, the actor had his wardrobe privately tailored—right down to the silk underwear he'd read Capone fancied—and oversaw the design of Capone's signature scar.

Under the direction of De Palma, *The Untouchables* has plenty of imaginatively realized violence, but Mamet insists the film is really the sentimental story of an old cop passing the torch to a novice. He claims the Chicago gangland wars are only a backdrop. "It's a movie about relationships," he says, "and the ambiguous line of morality." ▽

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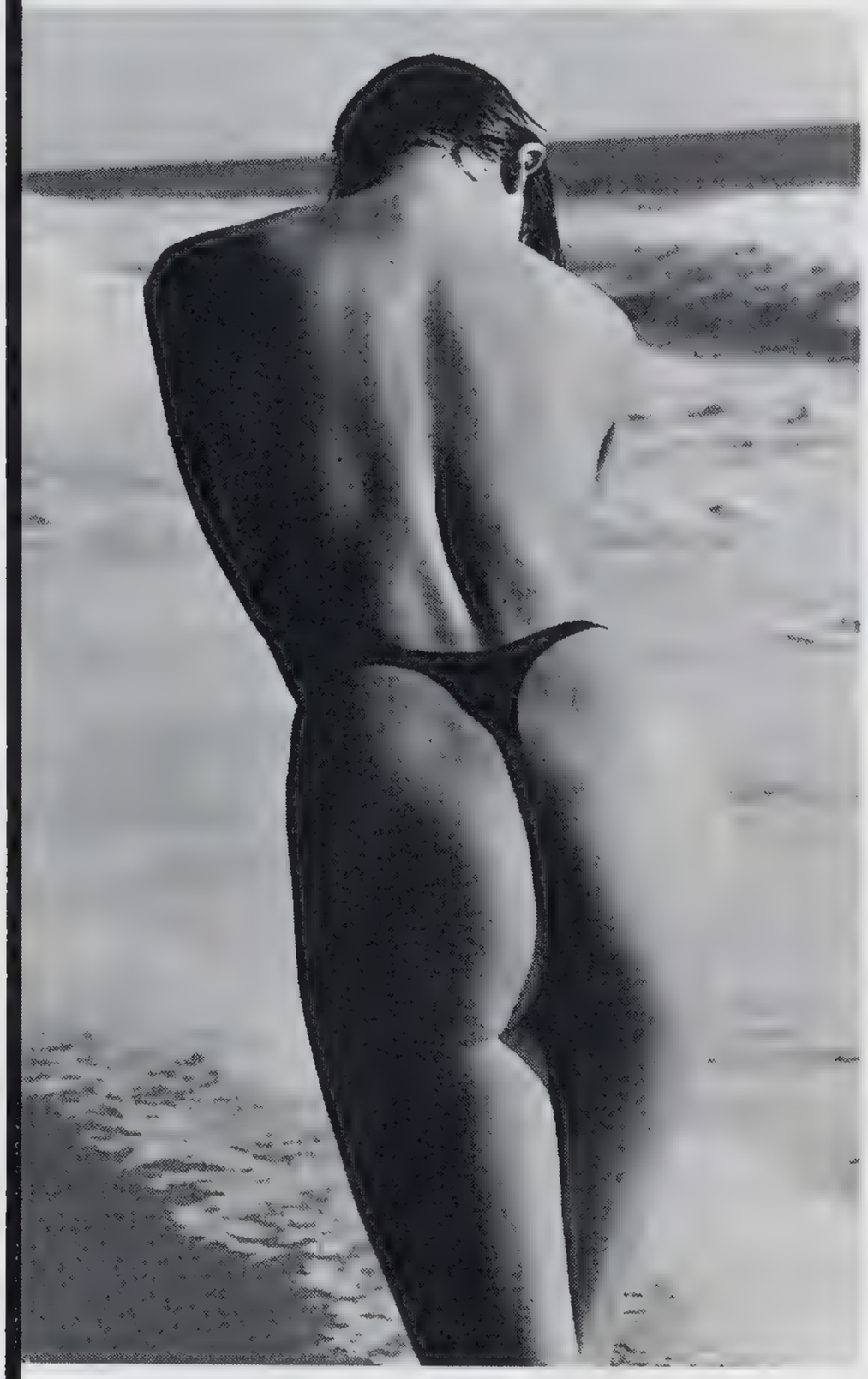

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How can you tell if a fitness test at a health club is safe, valid? Here, some basic guidelines. . . .

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- All testing should be done after a doctor's clearance or, if you're over forty or have a health problem, under a doctor's supervision.
- What a comprehensive test should include: Along with measurements of aerobic capacity and body-fat percent, look for strength and flexibility exams, too. "A good fitness evaluation gives you the information you need to develop fitness goals, plan safe workouts, and avoid injury," said James C. Puffer, M.D., associate professor of family medicine at UCLA.
- There always should be scheduled follow-ups. "Seeing proof of fitness progress can be the best motivation to keep exercising."

EXERCISE OPTIONS

As fitness experts search for ways of motivating us, two programs gaining popularity are rubber band workouts and aerobic circuit training. At Canyon Ranch spa, Tucson, AZ, rubber bands can be added as a resistance to toning/strengthening workouts. At home: flip through "Tamilee Webb's Original Rubber Band Workout" (Workman Publishing). Who shouldn't use rubber bands? Anyone with a back or knee problem. . . . The aerobic circuit training edge over aerobic dance: It also strengthens muscles. The program: a series of "stations" that alternate short aerobic stints (e.g., using a mini trampoline) with weight-strengthening workouts. At the Cal-a-Vie spa, Vista, CA, circuit training can be modified to meet individual needs—but both programs should be undertaken only with a doctor's approval.

HERB RITTS. Giorgio di Sant'Angelo bikini bottom. Details, last pages

Exercising in hot, humid weather requires caution. Best heat-injury preventions: 1. Start out slowly, in cooler early morning or evening hours. 2. Drink a cup of water for every twenty minutes of exercise. 3. Stop at first sign of nausea, profuse sweating, chills, headache, dizziness, or disorientation; move to a shaded area, drink water.

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Q HAIR A

Hands on: scalp treatment questions . . . color and chlorine: swimming-pool protection . . . dye safety debate

Q What are the benefits of the scalp treatments available at many salons? Can they improve hair's condition?

A "A scalp treatment can be relaxing and may temporarily improve the condition of your hair. There's no proof, however, that salon preparations applied to the scalp promote hair growth," says Carmen Myrie Williams, M.D., associate professor of dermatology and pathology at The George Washington University Medical Center. "A scalp treatment also may be helpful in removing surface flakiness, but it should not be considered a treatment for dandruff."

Just as the best facials are geared to individual skin types, scalp treatments, too, should begin with a look at the condition of scalp and hair, says hair-care expert Philip Kingsley. "Different treatments can, if necessary, be applied to scalp and hair simultaneously. For example, one treatment can be used to counter scalp oiliness, another to condition dry or damaged hair."

Kingsley recommends having hair and scalp treatments once a month, more often if hair is chemically treated or particularly damaged. (Philip Kingsley hair and scalp treatments are available at his salons in New York City and London; at some Elizabeth Arden salons, also.)

Q I swim regularly, and although I always wear a bathing cap, I sometimes notice greenish tones in my blond hair. What more can I do for protection?

A "Chlorinated water often gives blond hair (natural or color-treated) a green tinge—a result of the blue dyes in chlorine compounds mixing with blond hair's yellow tones. In some cases, the residue that remains after swimming in chlorinated water can also give brown hair a 'rusty' look," says James Viera, vice president, corporate technical director, L'Oréal. "Chlorine, as well as salt water, is very drying and breaks down hair's cuticle (outer layer), leaving hair brittle and damaged. Wearing a bathing cap, even if it allows some water to seep in, is wise; but the most important step you can take is to rinse or shampoo your hair immediately after going swimming to remove all traces of salt or chlorine."

If you swim regularly, Viera recommends using a hot-oil or deep-conditioning treatment once a week and an instant conditioner after every shampoo. Applying a leave-on conditioner—in cream form or more convenient sprays—right after swimming or while spending time outdoors in summer can also help to counteract dryness.

If you color your hair, keep in mind that it will be even more vulnerable to chlorine or salt damage—and that combining sun exposure with swimming can have an oxidizing effect, lightening hair further or giving it a red or brassy cast.

Q I'm considering coloring my hair for the first time. Is it true that certain permanent hair dyes may pose long-term health risks?

A In the 1970s, concern occurred when one ingredient in some permanent hair dyes—known as 4-MMPD or 2,4-DAA—was found to cause cancer when fed to laboratory animals. As a result of scientific studies that showed that hair dyes can also penetrate the scalp, the Food and Drug Administration in 1978 required a warning label regarding this ingredient; later legal interpretations of the studies, however, led the FDA to postpone the labeling requirement. "In the meantime, haircoloring products were refined; and this ingredient is no longer used," explains John Corbett, Ph.D., vice president of technical development at Clairol.

In studies conducted since '78, the National Cancer Institute has turned up five other ingredients in permanent hair dyes that cause cancer in animal feeding studies. According to epidemiologists at the American Cancer Society, however, studies done on humans (both consumers and haircolorists, who are exposed to dyes on a daily basis) indicate that, under normal use, *hair dyes are unlikely to pose a cancer risk*. This conclusion is further supported by technical data gathered by the haircoloring industry.

For women who are still concerned, experts note that none of the suspect ingredients have ever been used in semipermanent or rinse-out colors. (Many doctors routinely advise against coloring your hair during pregnancy.) For more information on the safety of specific hair-dye ingredients, call the National Cancer Institute's Cancer Information Service at 1/800-4-CANCER (in the continental U.S.).

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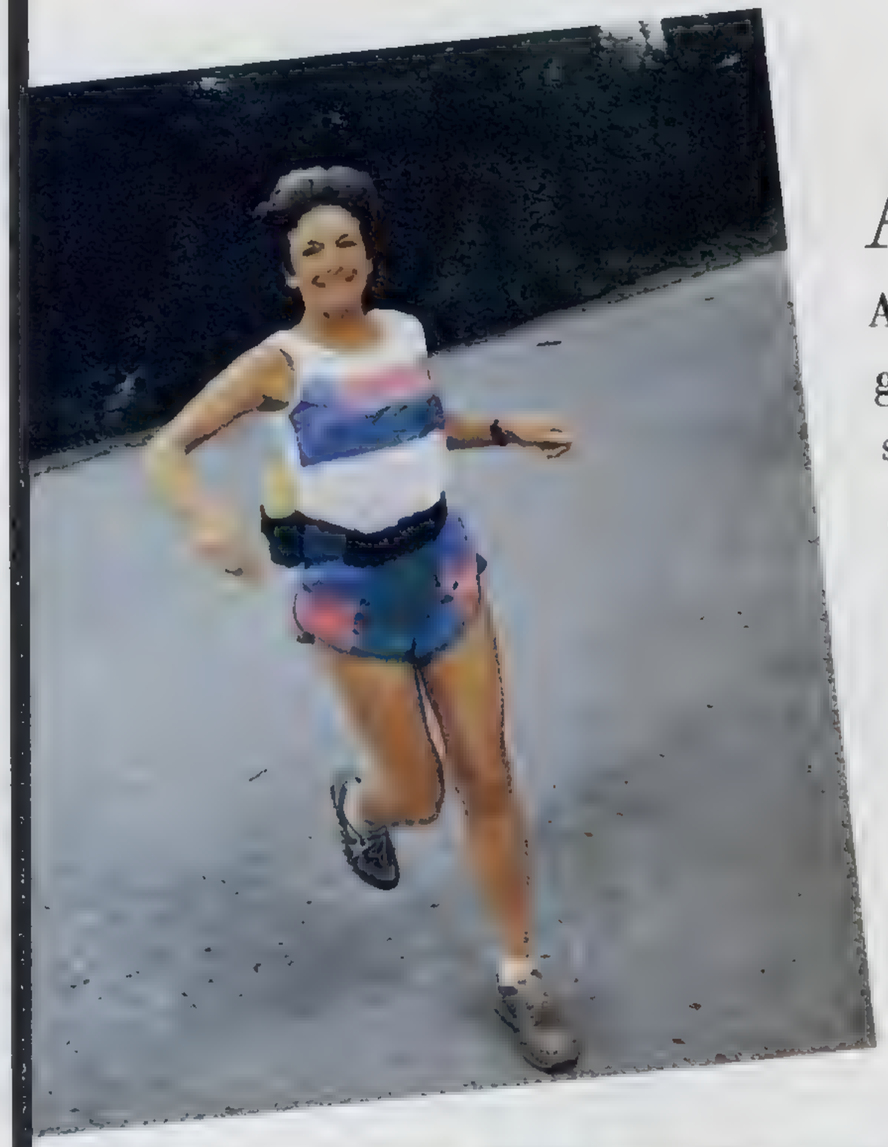

A NEW AGE

At forty-seven, Ruth Anne Bortz began exercising for the first time since college. Now, nine years later, she's run nine marathons and two ultra runs—one hundred miles each over the Sierra Nevada mountains—setting a speed record for women her age. "I never expected to become an ultra-runner; but I've always been an achiever."

The first step: doing a mile a day to get in shape for a trek. "I hadn't felt that good since high school; I wasn't about to let it go." After three months, Ruth Anne decided to train for a marathon. "Even my husband, a marathon runner, didn't think I could do it." What's next? Running another hundred-miler, "crewing" for one son. Will she keep running? "Absolutely."

"After running my first marathon, I had the feeling there wasn't anything I couldn't do. I felt so strong, so confident: It was an incredible thrill. And it spilled over into every part of my life."

s blond better?

Some women reach a point —usually in their forties— when they feel in need of drastic haircolor change; many opt for blond, as the surest way to "erase" years. Does it? Haircolor can give skin tone a lift, but blonding is not always the solution, says haircolorist/Clairol spokesperson Louis Licari. A color a few shades lighter than natural hair/skin/eye color is a better idea. With dark brown hair and olive skin, for example, opt for a medium brown shade. First grey hair? Don't overcompensate with allover color. Better: A few well-placed highlights (e.g., using L'Oréal's Majimode) to soften, even cover it.

NAIL SLOWDOWN?

Is it true nail growth slows with age? Yes, but only slightly. Even more obvious are the changes in nail surface—which can form vertical ridges, making nails more susceptible to breaks, splits, tears. What's helpful? Squaring nails with an emery board; using polish, emollients to keep nails flexible.

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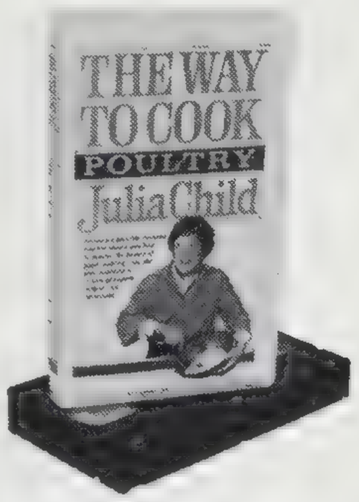

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horoscope

BY ROCKIE GARDINER

June's Astrological Weather: Gemini, the Sign of the Twins, brings sudden change and broken promises, manic highs and deep depressions. Even the mutable signs—Virgo, Sagittarius, Pisces, and Gemini—have difficulty adjusting to the rapid flow of events. Mid-month, Leo and Libra feel totally frustrated by intractable Capricorn. Aquarius, more contrary than ever, drives Taurus friends crazy. Relationships between Aries, Cancer, and Scorpio manage to come through undisturbed. To compound the confusion, Mercury turns retrograde again on the 20th.

GEMINI May 21–June 21 The tedious routine and responsibilities of either your marriage or business partnership can overwhelm you in the first week and provoke a rebellious response in the second. While the sun and Venus in your sign might provide a psychological lift, directing your energies to a creative project will be emotionally and financially safer than beginning a new romance. Accept all party invitations issued this month; you're about to meet someone who'll prove to be a valuable friend around Father's Day. Hold off on your vacation till mid-July.

CANCER June 22–July 22 Although your intuition usually serves you well, you might jump to the wrong conclusions about your partner's behavior at the very beginning or end of this month. During those times, however, family business and real estate matters proceed very smoothly. While a heavier workload may exhaust you in the second week, the extent of your boss's appreciation will be your reward on the 25th. Mercury, in your sign, turns retrograde on the 20th and makes the next three weeks a time for catching up with old friends. Get the guest room ready.

LEO July 23–August 22 Social obligations that enhance your position in the community or provide entry into a charmed circle of professional peers will be well worth the toll they take on your love life. Don't be surprised if a child picks the first weekend to clamor for more attention or if your lover starts a three-week sulk. Generous Jupiter lends easy support to your current project in the third week, and, as the month ends, a sibling makes a valiant attempt to bridge the gap between you. Meet him or her halfway.

VIRGO August 23–September 22 For the first three weeks, the mind-engaging Gemini sun focuses your energy on your career, so the distractions of family life might appear particularly annoying, the responsibilities more cumbersome. While your Mercury ruler transits the patriotic sign of Cancer this month and next, you might be drawn to a local political activity. An advantageous real estate opportunity may pop up around Father's Day. Unless you're willing to wait until October, ask for a raise as this month ends.

LIBRA September 23–October 22 Academic concerns or an impending conference weigh heavily on you as the month begins, but after your Venus ruler enters sociable Gemini on the 10th, you'll regain your good spirits. Your partner's good fortune around the 14th might tempt you to take a trip abroad. Although an offbeat adventure awaits you in the last week, Mercury's retrograde direction in your house of travel creates a myriad of hassles from the 20th on. On the other hand, if you stay home, you may be caught up in a family dispute.

SCORPIO October 23–November 21 As the month begins, a harmonious alignment between Mars and Pluto, your co-ruling planets, increases your self-esteem and your powers of persuasion—handy advantages to have when a financial problem and an emotional upheaval confront you in the middle of the month. Let a Cancer friend commiserate; but if you want this relationship to continue, don't accept a loan until Mercury turns direct in mid-July. In the last week, a co-worker might spark further interest in the occult.

SAGITTARIUS November 22–December 21 As the month begins, those with November birth dates discover untapped sources of revenue that should show a profit as early as the last week. Mid-month, people with December birth dates feel like chucking their respectability or a restrictive partnership and opting, instead, for two weeks of experimentation. On Father's Day, you'll want to entertain the world, but curb your enthusiasm and extravagance on the 30th lest someone take advantage of you. *(Continued on page 78)*

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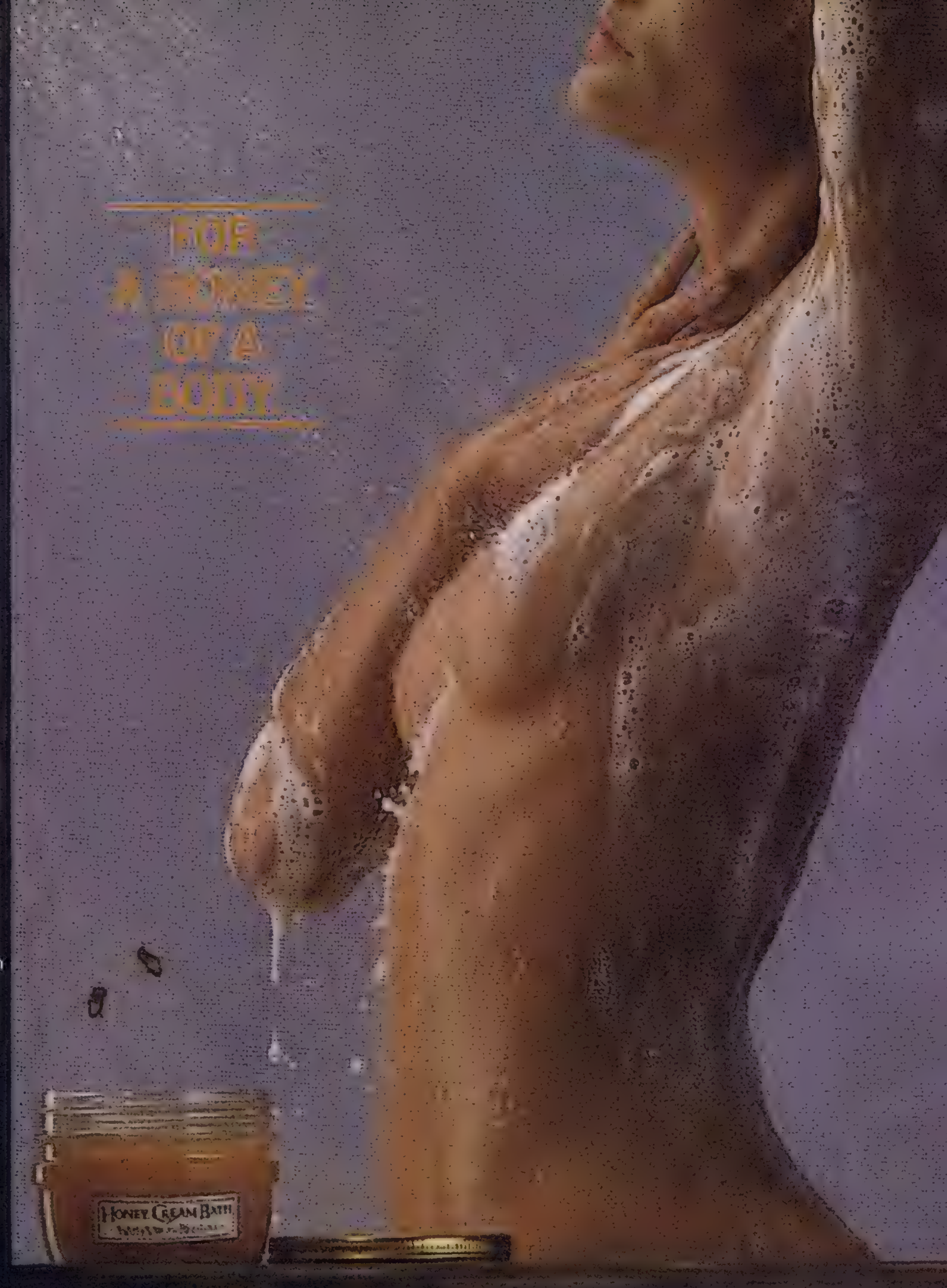

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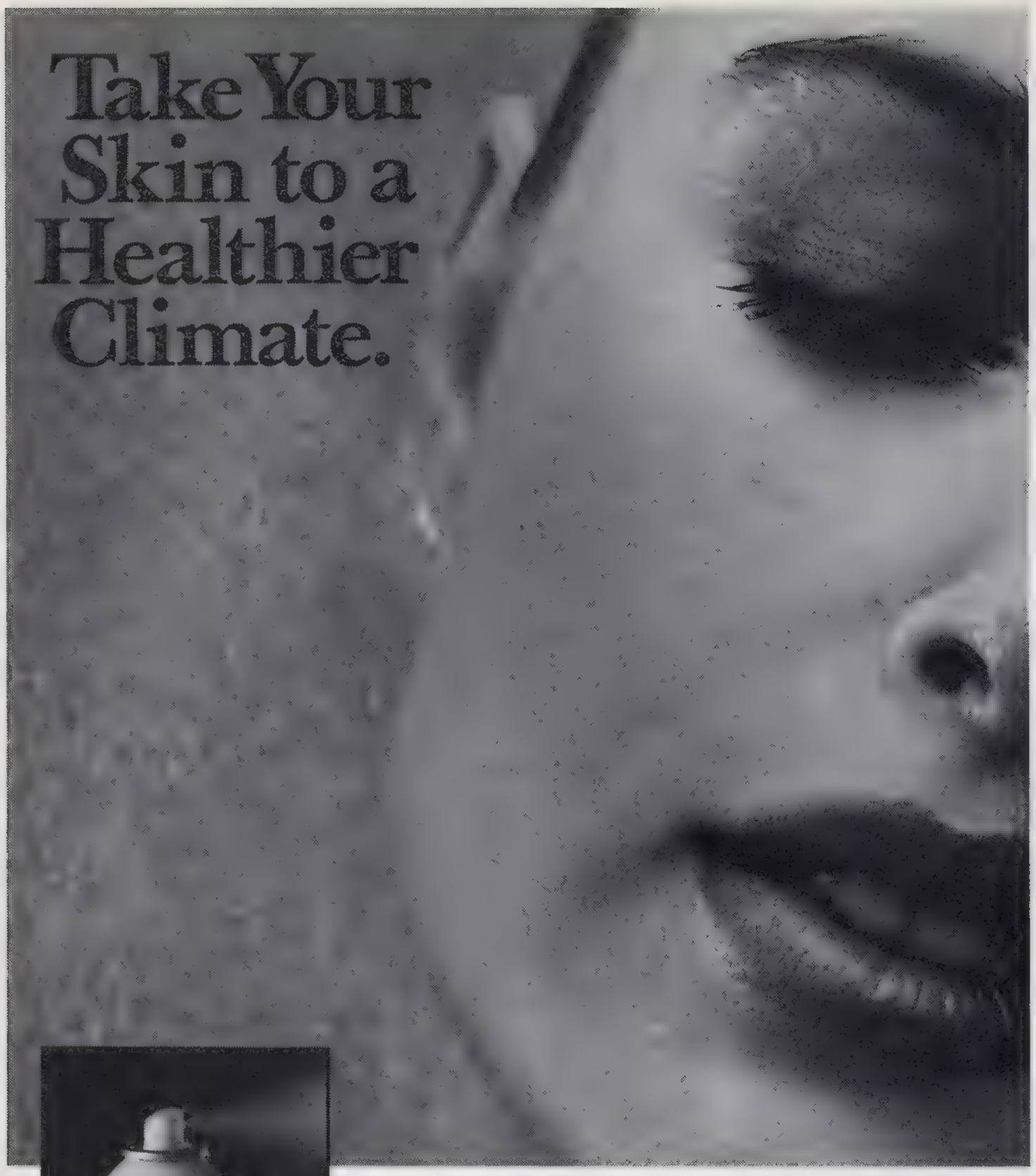

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HOROSCOPE

(Continued from page 72)

CAPRICORN December 22–January 19 It's important to give your imagination free rein in the first week so that you can put at least one good idea to work. Although co-workers may resist you—one might even deliberately mislead you when Mercury turns retrograde on the 20th—you will win them over and score points with the boss by the last week. Because aggressive Mars is in your sign of partners, your spouse could be more argumentative than usual. Do your best to keep him away from your parents as the month ends.

AQUARIUS January 20–February 18 Tedious responsibilities at work are best tackled during the first week. After that, your social life becomes all-consuming, and while you may want to attend each and every festive occasion, your partner will not. You can also expect your child to complain, vehemently, that you're never around anymore. When your romance seems headed for the rocks around the 21st, much-needed emotional support and clever advice comes from a sibling or close neighbor—but don't count on a reconciliation until early July.

PISCES February 19–March 20 The moment is at hand: will you stay at the same job, living in the same place, or is it finally time to change all your addresses? Wait until the very end of the month before making a decision and give yourself every opportunity to change your mind again. Expect parents to apply all the pressure only they can muster to influence your choice. But remember that while Jupiter is in your money house, your financial resources are protected. You should see proof on Father's Day.

ARIES March 21–April 19 Make sure you know exactly what's involved before accepting or refusing an assignment offered in the first week, when an air of deception hovers over your career. Your partner is most sympathetic during this interval and will protect your interests, so at least listen to his advice. As your Mars ruler transits Cancer, domestic pursuits bring unexpected pleasure. You may also make an important discovery about parent-child relationships. Father's Day is especially fortunate; a Sagittarian may change your life.

TAURUS April 20–May 20 Financial matters continue to preoccupy you all month long, and Saturn's limitations may also adversely affect your partner's emotional state. In the last week, as unpredictable Uranus plays havoc with your Venus ruler, your own feelings may fluctuate wildly; your taste might border on the bizarre. This is not the time to make major purchases, nor to present your family with an ultimatum. Rely on a perceptive co-worker to provide the steadying influence and the shoulder to cry on until Mercury turns direct in mid-July. ▽

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Hello?

Is this the man with the secret tattoo?

Now that you know about it, it's not a secret anymore, is it?

Your tattoo is safe with me. Were you able to get a taxi ?

I walked home.

And how was Paris while all the sensible folk were still in bed?

It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also a love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

I meant to tell you. I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.

Your mother would never approve of what you and your Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?

That's up to you, isn't it?

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mind health

Soothed by a touch . . . adultery update . . . self-help—the risks

BY CAROL TAVRIS

THE TOUCH THAT REFRESHES

In this "hands-off" culture, we tend to forget the power of touch. Yet as Stephen Thayer, Ph.D., of the City University of New York observes, throughout life "touch retains its primitive power to stimulate and arouse as well as to pacify and calm." Even one's sense of self is profoundly connected to the experience of touch, Thayer says. "Touch helps us to establish the physical, social, and emotional boundaries of our identity": the formal touches of greeting and farewell, the intimate touches of close relations, and even the reassuring touches of one's own hand.

Shelly Goldberg, a doctoral candidate, and Robert Rosenthal, Ph.D., of Harvard observed the frequency of "self-touching" during job interviews, a situation chosen because it is so stressful. The researchers counted such gestures as playing with one's hair (a typically female habit), rubbing one's neck (more typical of men), patting one's arm, scratching one's face, and so on. In the context of a formal interview, when people are concerned about making the right impression, self-touching drops significantly, apparently because people who scratch and pat themselves are generally regarded as being awkward, tense, and untrustworthy. When the researchers asked the applicants and interviewers simply to chat with each other informally, self-touching increased, particularly on the part of the lower-status person, apparently as a way of reducing anxiety and discomfort.

Being able to read the many meanings of touch has unexpected benefits. Goldberg and Rosenthal learned that if your interviewer suddenly leans back, crosses his or her legs, and touches her or his foot—a sign of being relaxed—you've probably got the job.

SELF-HELP—CAN IT HURT?

The self-help marketplace offers countless books to help people overcome everything from shyness to binge-eating to sexual problems. But do the programs in these books work? And if they don't, do they leave their readers worse off than before, frustrated by both their problems and their inability to cure them "in thirty days or less"?

Gerald Rosen, Ph.D., chair of the American Psychological Association Task Force on Self-Help Therapies, is concerned that do-it-yourself books may be counterproductive, even dangerous. These books have few provisions for helping patients diagnose their problems accurately, he says. Also, people often misunderstand or misapply directions; then, when the program is not successful, they may blame themselves for the failure.

Rosen worries about the growing trend to publish books of untested advice, accompanied as they are by ads that promise miracles for all instead of improvements for some. Since money often outweighs morality in the decision to publish, Rosen says, the public is increasingly likely to be offered untested self-help therapies, and psychologists may sacrifice their credibility for fame and fortune. Buyer, and therapist, beware.

SEX AND THE MARRIED WOMAN—THERAPISTS SPEAK OUT

Psychologist Eva Conrad, Ph.D., a visiting scholar at UCLA, attended a recent conference sponsored by the Society for the Scientific Study of Sex and the Center for Sex Research at California State University, Northridge, for Vogue. She reports:

After polling 262 marriage and family therapists on marriage and extramarital affairs, Donald Granvold, Ph.D., of the University of Texas reported that therapists' attitudes about affairs have changed significantly since the beginning of the decade.

Granvold asked the therapists to respond to several marital myths, such as "extramarital affairs always destroy a marriage"; "a wife's extramarital affair is more destructive than a husband's extramarital affair"; and "be honest: always tell your spouse about an affair."

Although 60 percent of the therapists viewed an affair as an indication of marital problems, half did not think that an affair would always destroy a marriage. About half of the therapists disagreed with the myth that a wife's affair was more damaging than a husband's affair; but 22 percent of the therapists agreed, probably reflecting the traditional view that a man's fidelity is less important than a woman's. Most therapists, Granvold said, do not recommend that their clients tell their spouses about extramarital affairs.

Even though most Americans believe that affairs are wrong and hurtful to a marriage, many married people do feel lust for someone else. Stella Resnick, Ph.D., a marriage and family therapist who also spoke at the conference, recommends using these lustful feelings to excite a marriage.

Boredom can frustrate affection and passion within a marriage. "When we lust, we feel alive, excited, and challenged," Resnick said. An affair may result from being in love with the feeling of lust and passion rather than being in love with another person.

Dr. Resnick recommends that people feel their passions to the fullest, have lustful fantasies and even flirtations, and then bring that desire and fantasy home. Feeling excited about someone else is not the same as acting on an adulterous impulse. If consummation occurs within the marriage, the lust felt for others can spark passion for the trusted and trusting partner at home.

WHY MEN AREN'T FEMINISTS

In the '70s, a feminist catchphrase was "the personal is political." Most people, however, do not analyze their own lives in terms of political issues; they see themselves as unique. One of the side effects of this recoil from political identification is that changes in people's lives are slow to affect their attitudes. More than half of American women work, for example; but the men around them—spouses, sons, and co-workers—are not necessarily aware of the difficulties women face in fighting for better pay and in managing their time.

According to Faye Crosby, Ph.D., of Smith College, and Gregory M. Herek, Ph.D., of the City University of New York, people separate their attitudes from their actions. For instance, Crosby found that employed women split their awareness of sex discrimination in general (which outrages them) from awareness of discrimination against them personally (which they deny). In a survey of 182 men, aged twenty-five to forty, Crosby and Herek wondered whether experience with working women made any difference in men's awareness of sex discrimination and the dilemmas of working women.

In a word, no. The men's sympathies toward feminism (or lack of them) were unrelated to their having wives or mothers who were employed, to the nature of their wives' work, or even to their personal or professional experiences with women at work. The only factor that affected the men in a predictable way was the men's own work: those in high-prestige jobs were more concerned about discrimination than men in low-prestige jobs.

Crosby and Herek think this difference may have to do with class attitudes and education—but it may also occur, they add, because men in high-status jobs feel "safe from female competition."

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MIND HEALTH: ON THE COUCH

THE GOOD MOTHER

By rejecting their mothers, a whole generation of women lost an essential part of themselves

AN INTERVIEW WITH OLGA SILVERSTEIN

Olga Silverstein, a therapist at NYC's Ackerman Institute for Family Therapy, says, "You need to be in a relationship with your mother in which you are neither her agent nor her enemy." Here, she tells why.

Vogue: *Is there a natural course in the development of the mother-daughter relationship? At some point, do women tend to become more tolerant of their mothers?*
Olga Silverstein: No, it's very culturally defined. If you had lived at a different time in history, your relationship with your mother would have been different. You would have done what your mother did, in an actual succession. But this generation has split off not only from what their mothers did, but from their mothers themselves. It's as if you can't love and respect your mother and still live your own life—a nonsensical idea based on current notions about autonomy.

Q: *That sounds like adolescence . . .*
OS: A little. But in adolescence you don't split from your mother because you want to catapult into the outside world, the father's world, in which competitiveness and ambition and making it are the big things. In adolescence you *have* to split off; otherwise, you feel too dependent, too cozy, too loved, too comfortable. It's a search for your own voice. But now the struggle extends far beyond adolescence: it's a mass rejection of a whole generation of women by a younger generation of women. The younger women are often denying the feminine voice, and yet they can't take on the masculine voice either. This has led to tremendous difficulties in marriages—trying to find a new way to be in a relationship that's not the way it was, but has not yet evolved into something different.

Things are beginning to turn around as thinking women, writing women, are asking, "What are we giving up by moving into the male place in the world?" It's such a sad and empty place. So there's the beginning of a new sort of affirmation about what's good about being a woman and what's important about relationships, about nurturing, about caring, about worrying about one another, about being closer. That brings us back to our mothers: these were important things we learned from our mothers. If we lose our relationship with our mothers, we lose a very important part of what it is to be human.

Q: *Women in their twenties seem to have remarkably different relationships with their mothers than the "breakaway" women have, relationships that include admiration, respect, friendship . . .*
OS: It goes both ways. Mothers have always been free to admire their daughters, but the daughters are often critical of their mothers' lives and nervous about their mothers' influence on their own lives. In the not-too-distant past, women gave a very clear message to their daughters: "This is your lot in life. You are going to get married. You are going to bear children. You are going to serve your husband." But, in fact, the message was not so pure, since the daughters knew their mothers were discontented with that role. It was, and often still is, confusing.

There's been a shift. I can be wonderful friends with my daughters now. They respect what I do. They're not sorry for me. They don't have to get away from that image of a mother whose life, they sense, is a sad failure, a mother whom they have far surpassed, and for whom they feel pity, maybe a bit of contempt, certainly impatience, mixed with the affection. Those are disconfirming feelings: if you don't respect your mother, there is a piece of doubt about yourself.

If you feel sorry for your mother's life, you might resolve to make yours totally different. But then, if you do, you are also disloyal to her. So there is a lot of conflict. If you disqualify the kind of woman she was, you might disqualify all the good things about her as well. And that can lead to low self-esteem on your part.

Q: *So does low self-esteem come out of the rejection of the mother?*
OS: It's not simple—there are many family dynamics involved—but the rejection of those qualities that are seen as female *can* make a woman feel less good about herself.

Q: *Families give off so many mixed messages. Wasn't the secret message when we were children, "Why isn't she using what she has?"*
OS: Or, why isn't she happy? But it's also what our mothers were saying to themselves: "I am stuck; it's too late for me. That's not what I want for my daughter." I remember when my oldest daughter was about sixteen, I was hell-bent on seeing that she not spend her life in the suburbs, raising kids and waiting on people. She was a little reluctant, but I was pushing like crazy. Then one day I woke up and said, "What the hell am I doing? Why does she have to do what I have to do?" So *I* went back to school. Maybe I was lucky my daughter refused to be my surrogate. When a daughter takes that on for a mother, both can end up resentful and dissatisfied.

What I see clinically is very interesting. I see a lot of Daddy's Girls. And I see a lot of mothers who have effaced themselves or have turned themselves into the family shrew, so that the daughter idealizes the father. That leads the daughter into the outside world, into the man's world of work and success, but a lot is lost in the process. If the connection with the mother is severed, the young woman often feels lost and empty. She might then look to men to make her feel whole.

Q: *She wants mothering?*
OS: Yes, often. We all, men and women, marry some version of our mothers. That is your primary intense relationship, the one you spend the rest of your life trying to resolve through other relationships. It's the one that we're always trying to redo, to undo. That's why it's so important to resolve it. You can't cut off and say, "I hated my mother. Forget it." Not every mother is wonderful, but if you hate your mother, you're going to have trouble unless you begin to resolve those feelings.

Q: *Many women feel their mothers constantly, subtly, hostilely undermine them.*
OS: It's all in the perceptions. Part of what we perceive of as undermining is often, from the mother's point of view, correcting. The mother's job in life is the correction of her children! But how do you know when it's time to stop correcting? You constantly try to turn your daughters into the perfect people that you think you should have produced. Then again, if your connection to your daughter is only as "her mother," you might escalate the correcting the more your daughter seems to resist. And you might see this resistance as losing your daughter. It's not uncomplicated.

Q: *You don't think that has a hostile edge?*
OS: Sometimes, since we also hate in our daughters what we hate in ourselves. But the daughters may really be finding something functional and useful in resisting their mothers. They may find the emotional impetus for doing things differently, for feeling in charge of their own lives. Separating is important. But hanging onto these negative images of our mothers does us, as women, great harm.

There's a subtle but important difference between separating and cutting off. Too distant is only the flip side of too close. You need to find your way to be yourself in a relationship in which you are neither your mother's agent nor her enemy. Why can't we weigh what she says and say, "Well, this makes sense. This doesn't make sense"? Right? Instead of that trigger-reactivity: the minute she says it, it's wrong.

Q: *And yet some older women envy their daughters.* *(Continued on page 86)*

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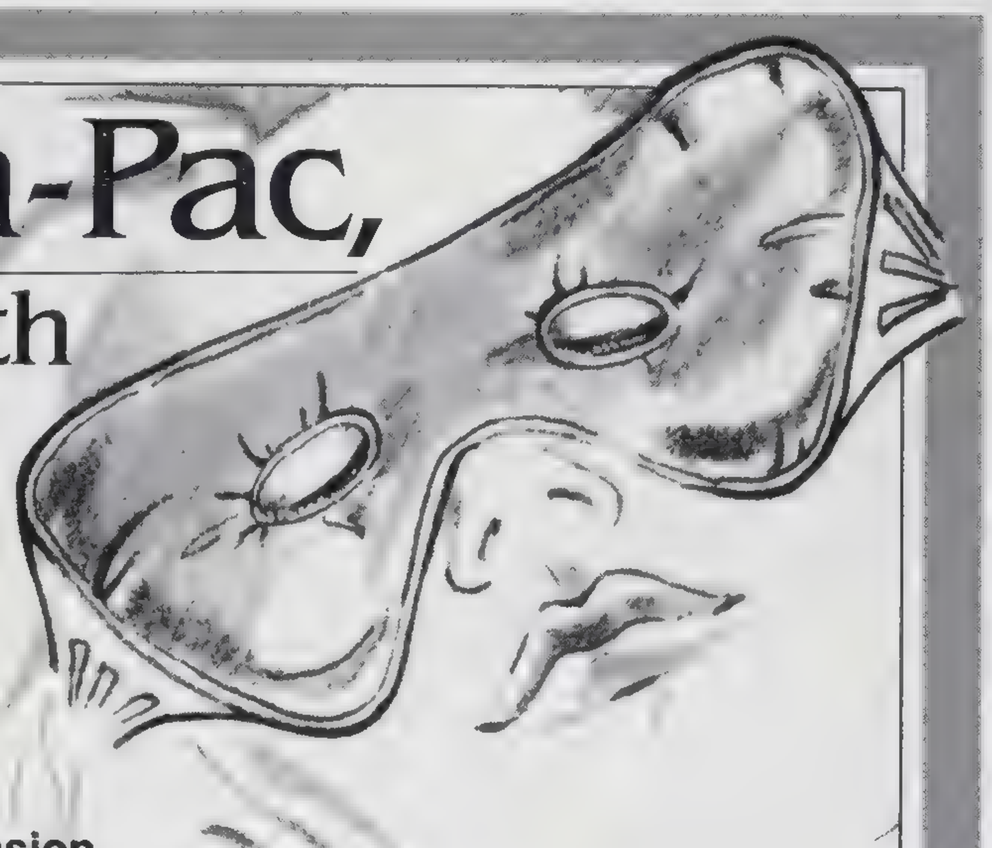

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THE GOOD MOTHER

(Continued from page 84)

OS: If I had not gone to school, would I be envious of my daughters? Even now, am I envious of their youth, their options? You bet! Is there anything wrong with that? I would expect my daughter to understand that even though I am delighted for her, I am envious for myself. Why wouldn't I be? I mean, come on! A good mother is supposed to be all self-sacrifice, but then she's accused of having no self. It's a no-win position. We dehumanize mothers. We don't see them as other women—with lost aspirations and expectations of their own. We somehow cannot accept that they ultimately have no control over us.

Q: *But they always seem to think they know better than we do.*

OS: Too many mothers, in fact, are awed by their daughters. There probably remains a basic struggle in the relationship, that never shifted to a more mature level; the woman is still trying to prove that *she* is the mother, the one who is supposed to know—particularly if she is uncertain of herself.

Q: *But just because mothers are keeping themselves down doesn't mean that they are not putting down the daughters.*

OS: Of course not. That's the pity: a woman who doesn't feel good about herself often doesn't communicate good things to her daughter. But try to look at it from the mother's viewpoint: In this society, marriage is still a primary goal for women. The mother who has been a "good wife" might not be happy, but she still wants her daughter to marry. The daughter will be confused by the difference between what she hears and what she sees; she'll resent the double message.

Q: *Didn't Fritz Perls say that the last job of growing up is to forgive the parents?*

OS: I consider that a grossly patronizing statement, coming out of the mouth of a son. I don't need to be forgiven; I want to be understood, just as you do. When I was younger, I often felt angry and disappointed with my mother. I now experience much more empathy for her, for the difficulties of her life. She has become, in my sense of her, a heroic figure. She struggled to care, to be available to others; she sacrificed many of her own needs.

Q: *Can you feel all right about yourself if you don't feel that way about your mother?*

OS: You need to understand her, but that's not necessarily the same as admiring her.

I think the *big* shift in family therapy has been the reclamation of the mother-daughter relationship. We try to find a way to resolve the issues between the two women so that they can at least end up with some understanding of each other. Not necessarily love; that's a very special commodity, and it doesn't necessarily have to exist.

I've seen case after case in which the issues of therapy are centered around the mother-daughter link. I tell daughters, "I don't know what your mother's story is, but she has one. Find out what it is." ▽

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BEAUTY Q&A

Summer moisturizer: more or less? . . . the Pill in the sun . . . bare facts about breasts

Q I know skin gets oilier in summer, but lately mine seems oilier than in other years. Could I be using too much moisturizer?

A It's possible. "Moisturizer should be used only where it's needed—on dry or flaky skin," says Marianne O'Donoghue, M.D., associate professor of dermatology, Rush Presbyterian-St. Luke's Medical Center, Chicago. "Many women, however, routinely apply moisturizer all over their faces right after cleansing, when skin can feel taut because surface oils have been temporarily removed."

"To see where you need moisturizer, wash your face with a superfatted soap; then wait fifteen minutes to allow oil glands to replenish skin's surface oils. Areas that still feel dry, tight, or uncomfortable are the only spots that need moisturizing. Overusing moisturizer can not only clog pores and contribute to breakouts, but can also make skin look greasy, particularly in summer when oil glands are more active."

Some of the new, richer moisturizer formulas now available may also pose special problems for women with oily skin. "A woman who is prone to blemishes should look for a moisturizer labeled 'non-comedogenic,' which means the formula does not tend to cause blackheads or whiteheads," said Mitchell Wortzman, Ph.D., director of scientific affairs for Neutrogena.

Dr. O'Donoghue suggests that in summer women may want to skip moisturizer and use an astringent sunscreen. "Many water-based foundations contain enough moisturizing ingredients to alleviate surface dryness."

Q After spending a few days in the sun recently, I noticed a dark patch of skin on my face. I've just started taking birth-control pills. Could there be a connection?

A Most likely. The dark patch you describe sounds like chloasma (also called "melasma" or "the mask of pregnancy"). "Doctors don't know all the reasons why chloasma occurs, but it seems to be linked to an increase in certain female hormones (particularly progesterone) circulating in the body during pregnancy or Pill use. Higher levels of these hormones seem to cause skin to produce more melanin (or pigment) in the presence of sunlight," said Albert M. Lefkovits, M.D., assistant clinical professor, dermatology at Mt. Sinai School of Medicine, NYC, and an educational advisor to Birthright, a new skin-care line for pregnant women. "Dark patches commonly show up above the lips, on the forehead, or at the sides of the face. Chloasma is more common in darker-skinned women. In rare cases, women develop chloasma unlinked to oral-contraceptive use or pregnancy; even men have been known to get it."

See a physician when any patchlike skin hyperpigmentation occurs. The usual recommendation is to use a high-SPF sunscreen outdoors to prevent further darkening. Chloasma often fades over several months; it may persist for several years. Prescription-strength bleaching creams may be recommended to help speed skin lightening; these work with varying success.

"Since similar reactions can be caused by perfumes, tell your doctor about any products used on your skin," said Dr. Lefkovits. (More on scent allergy, page 18.)

Q I have a few dark hairs around my nipples. What's the best way to remove them?

A "Contrary to what many women believe, *any* hair-removal procedure can be used on the breast—including tweezing, shaving, waxing, chemical depilatories, or even professional electrolysis," said Jennifer A.K. Patterson, M.D., assistant professor of dermatology, NYU Medical Center. "However, because nipple skin is usually sensitive, use comfort as a guide to which procedure is best." If you have a few hairs, tweezing followed by a dab of alcohol to prevent infection may be best. (Risks of ingrown hairs are slim, as breast hair is usually soft.)

When *not* to remove hair from breasts: if you are pregnant or breast-feeding (when risks of infection or irritation increase). "Also, never remove hair from irritated areas or from a mole or other lesion without first having it examined by a doctor," said Dr. Patterson.

"Many women have a familial tendency toward breast hair, which is normal. Any sudden increase in body hair (on breasts, back, or on the face) may indicate a hormone imbalance or other problem and should be checked by a physician."

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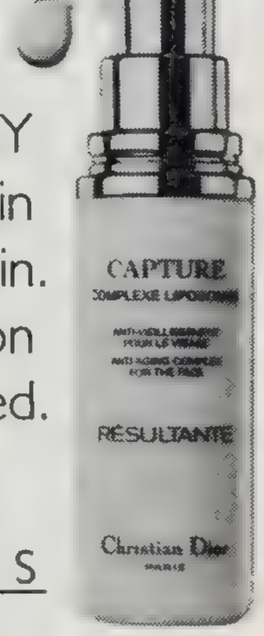

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DRIVING STYLE

Mini-cars . . . your own auto expert . . . engine cool-downs. BY LESLEY JANE NONKIN

Summer: when fast-moving "mini" cars that can dodge traffic become practical. Newest: Suzuki's special-edition Samurai, a four-wheel-drive mini-truck with grey paint, stripes, color-matched chrome wheels. Also attractive: Lincoln-Mercury's subcompact Tracer, designed with Mazda in Mexico—lots of extras for a reasonable (under $8000) price. . . . Great for getting to the beach: the new two-door LeBaron Coupe convertible—longer, wider than before. . . . Latest in the effort to design cars "made" for women: "Duchess"—an $80,000 limited-edition white Mercedes-Benz 560SL with white interior, jewelry and makeup boxes, Hermès scarf, from Carat of America, Beverly Hills. "Women said Mercedes cars were beautiful but designed for men," says executive Patricia Clug. Need anyone say more?

Way to get on-the-spot advice from auto experts when deciding which new car to buy, negotiating price? A new service from three auto journalists who drive fifty new cars a year. For $19, you fill out a computerized sheet matching you with a car based on need, budget, preference; for $50, consult by phone. Experts will also inspect, test-drive exotic cars, appraise collections, bring cars to your door ($100/hr.). Write: Car Consultants, 5308 Derry Ave., Suite I-203, Agoura Hills CA 91301.

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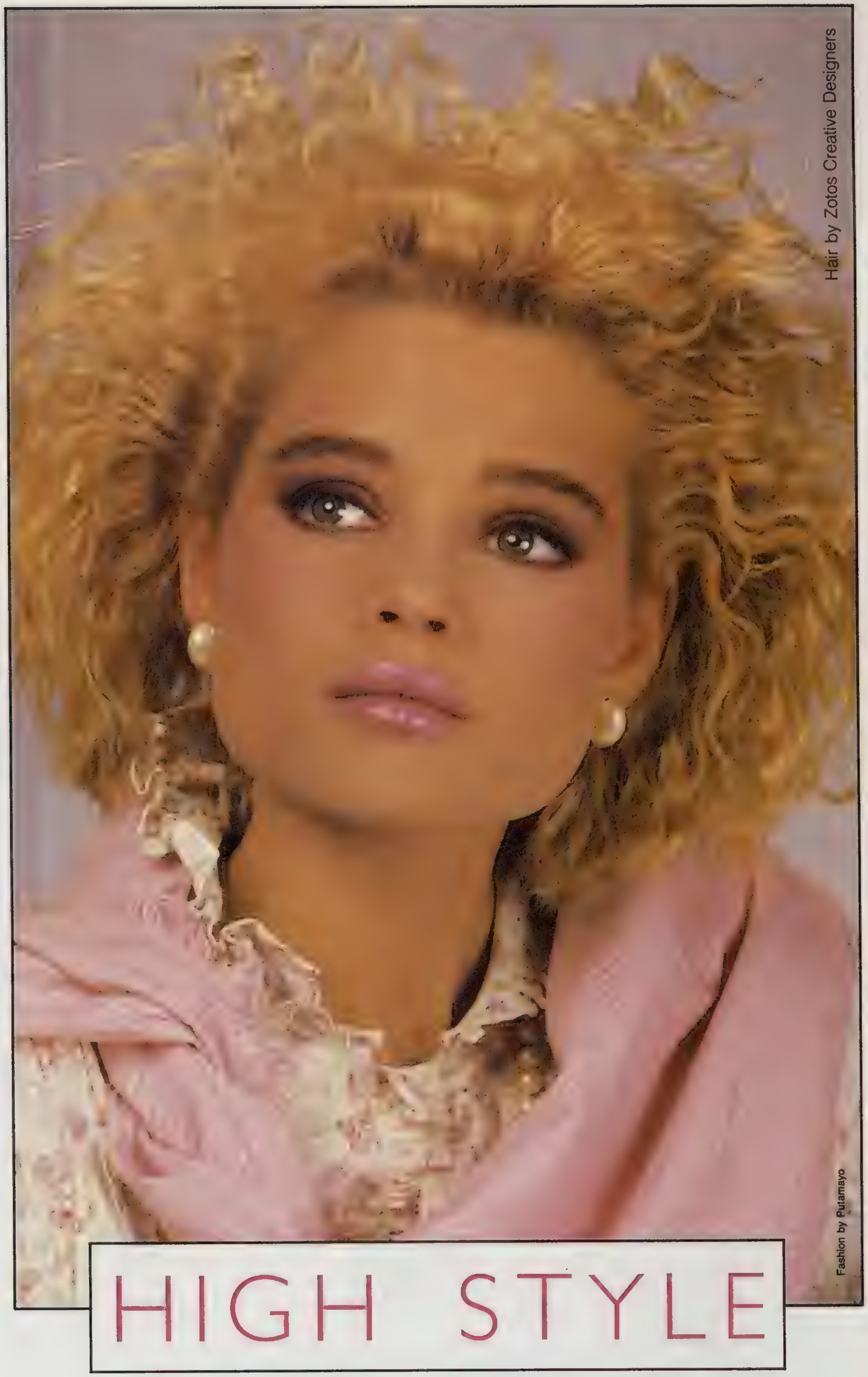

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Science career lure . . . sexism halt . . . own-business tips

BY LORRAINE DAVIS

IN HER OWN WORDS . . .

"The thing that helped me most in political defeat was competitive sport. If you compete in a race and swim well but lose, you're satisfied that you did everything possible, and you try again. In 1983, I ran a good race, but I lost by about 2 percent of the vote. I knew there would be another time, and that I would like to run again. As it turned out, it happened."

—Maureen O'Connor, mayor of San Diego

"Moving [out of your house] is a lot like making love: 1. You hope for satisfaction when it's over. 2. Experience is worth more than advice. 3. The less conversation, the better. . . . Discuss your choices about moving only with . . . your family and certainly your financial advisor. Then keep your own counsel. . . . What we all need in this time of our lives is confirmation, not well-meaning instruction." *—Frances A. Weaver, in her advice-to-widows book, "The Girls with the Grandmother Faces" (Century One Press)*

WHEN TO SPEAK OUT!

"A chronic and constant issue that women have to deal with, whenever there is a 'microsexist' remark or a 'macrosexist' event, is a decision about what's the cost and what's the benefit in taking issue," said psychiatrist Carol Nadelson, M.D.

Now the vice chairman of the department of psychiatry at Tufts University School of Medicine, Professor Nadelson, immediate past president of the American Psychiatric Association, cited an incident shortly after she, the first female president of APA, was elected. At a big international meeting, presidents of the national associations were being asked to say a few words of greeting. The chairman asked the APA's previous president to speak, but he declined, saying that Dr. Nadelson was now the president; but, as people were asked to come up to the podium, when her turn would have come, the lights went out—as if it were the end of the program. "I had a split second to decide what to do; was I going to ignore it, or was I going to confront it? I went up to the microphone, on the stage, in the dark, and I made some welcoming remarks; I also emphasized that our group was a very large one.

"What was interesting was the response of the other people in the room. It was clear that the women, regardless of nationality, all knew what had happened. And the American men seemed to be tuned into it, especially the men who were involved; they were probably almost as shocked as the women. I think most of the other men there didn't even perceive what had happened to me, including the man who had done it."

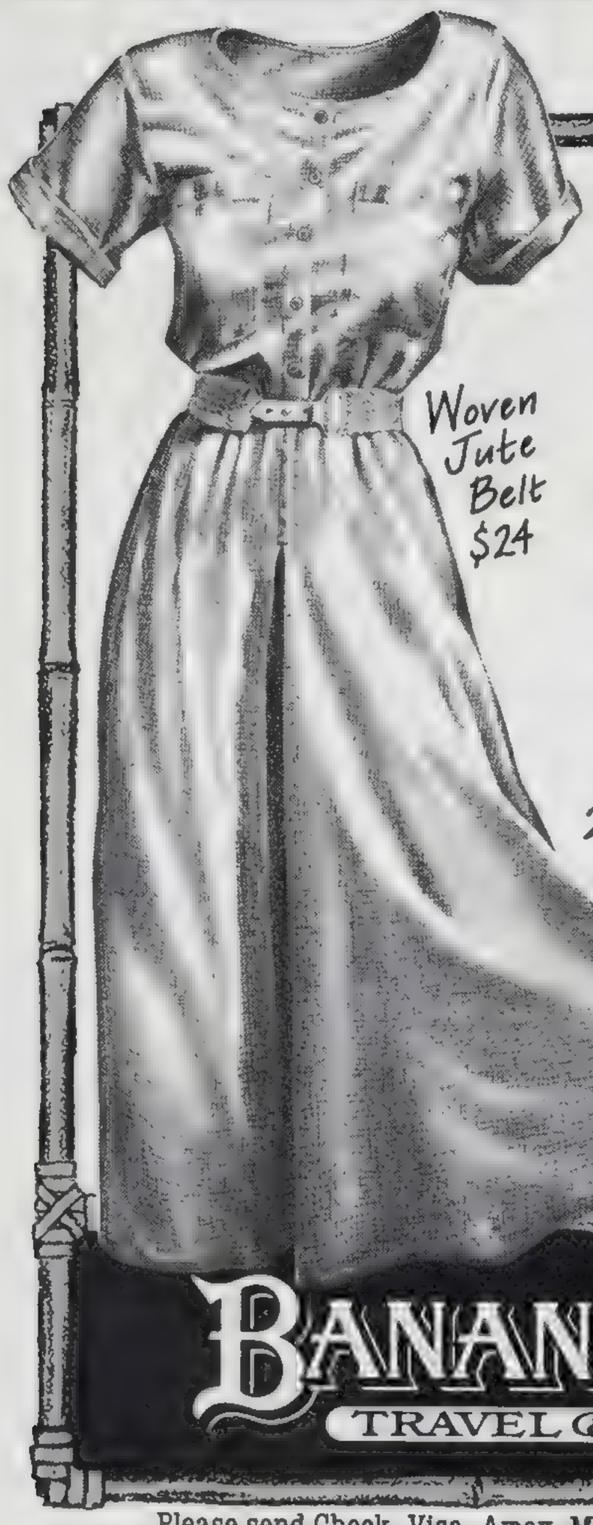
In Dr. Nadelson's view, "It's very hard to be the only woman. Sometimes you need other people to check out the way you are seeing things, to help you test reality. And you need support in making a decision about strategy. I had support from a lot of men, especially my husband; but for some things you really need other women. The network of friends I had was extremely helpful. . . . But you have to really know your facts, and be able to let people know that; if women are seen as more affiliative, that looks like soft stuff to the people in power—who are men."

Dr. Nadelson counseled cooperation between generations of women in fighting this and other stresses. "On the bottom, you are dealing with competition, which is stressful. On the top, you are dealing with isolation, which is stressful. So the women on top really need each other. I think support you get at the top will help you to be more nurturant and effective to those also moving up because you won't feel as stressed out yourself."

MATH EXCITEMENT

Everybody talks about expanding careers for women in science and engineering, but Smith College has been doing something about it. On June 24-26, the Fifth Annual Current Students/Future Engineers workshop will bring together teams of math and science teachers and guidance counselors from New England high schools to discuss ways to encourage women in the study of mathematics and science and to provide concrete information about career opportunities for females in engineering and technology. This year's keynote speaker: Elizabeth Stage, director of mathematics and computer education, Lawrence Hall of Science, University of California at Berkeley.

The summer workshop was co-founded by Smith physics professor Betty Ivey; it's staffed by her and by others of the faculty of a Dual Degree Program in Liberal Arts and Engineering offered *(Continued on page 98)*



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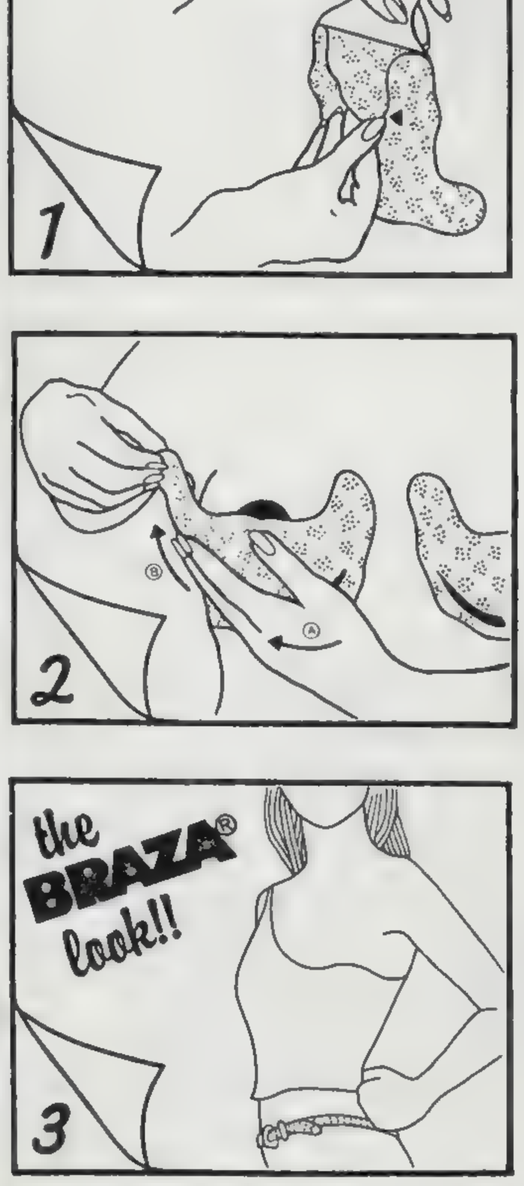

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BETWEEN US

(Continued from page 96)

at the college with the University of Massachusetts. Members of high school teams who later succeed in developing math/science guidance and support programs in their schools each receive a $100 stipend from Smith College.

LICK-AND-STICK HONORS

Sign of growing respect for women on a national level? Commemorative stamps bearing female names and faces.
The Federal Republic of Germany has announced a permanent series on women of achievement; Ireland used a symbolic design to reflect women's new role in that society. In the U.S.A., 1986 brought stamps for black human rights advocate Sojourner Truth, women's rights activist Belva Ann Lockwood, and novelist Margaret Mitchell.
In 1987, Mary Lyon, pioneer educator who founded Mt. Holyoke College, and early abolitionist-pacifist-feminist Julia Ward Howe have been honored; and this month, to mark the seventy-fifth anniversary of the Girl Scouts of the USA, a Girl Scout stamp—in the useful twenty-two-cent denomination.

HOW TO DO IT ON YOUR OWN

Entrepreneurship's in the air this month. Conferences on Financial Decision Making for Women Business Owners, sponsored by the U.S. Small Business Administration and begun in May, continue on June 1 in Cheyenne, WY; June 3, Albany, NY; June 9, New Orleans, LA; June 1, Framingham, MA; June 15, Richmond, VA; June 19, Greater Atlanta Metropolitan Area in College Park, GA. Speakers include Patricia Harrison of National Women's Economic Alliance, Washington, DC, and Margie Tingley, founder of a multi-million-dollar computer-software-systems company. More information: Local SBA office or toll-free (800) 368-5855.

On the international level, the Thirty-fifth World Congress of Women Entrepreneurs will convene in Denver, CO, June 17-20. Keynote speakers Florence R. Skelly, a founder of leading pollsters Yankelovich, Skelly & White, and entrepreneurial consultant Jean Yancey will deal with the theme: "Toward the Year 2000: Business Leaders in a World of Change." More facts: National Association of Women Business Owners, 600 S. Federal St., Suite 400, Chicago IL 60605; (312) 346-2330.

Or, for stay-at-homes, entrepreneur Janet V. Hansen has compiled *The Entrepreneurs Success Catalog of Books and Magazines* ($1) listing over a hundred sources of own-business information, starting with her book of cartoons called *So You Want To Start Your Own Business*. Write: Koolewong, Ltd., P.O. Box 283, Mount Prospect IL 60056; or call (312) 253-4784.

A Z I Z A

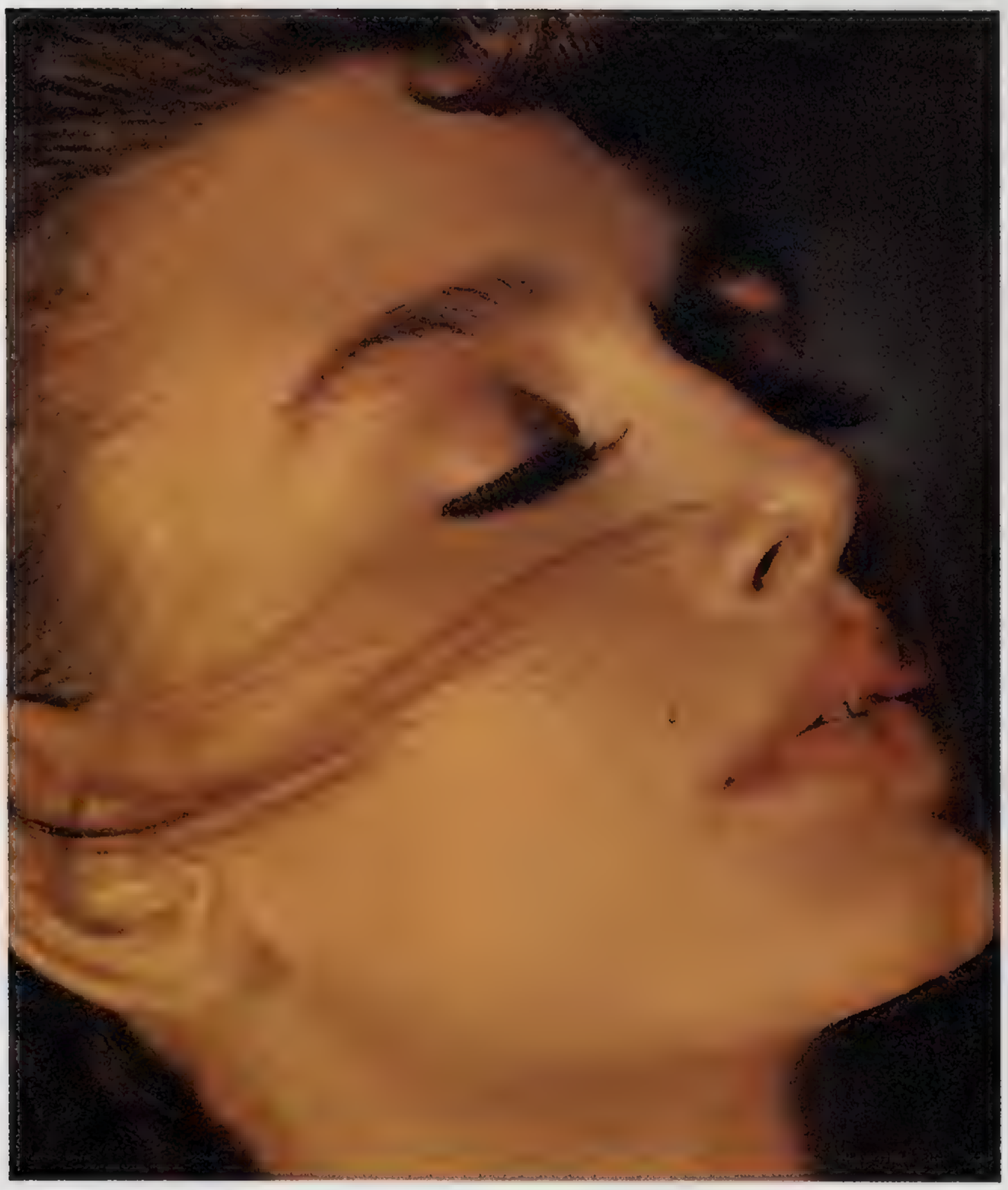

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Photo by Chris Callis

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hAIR NOW

Is longer "freer"? . . .
salons: the news is "service"

The appeal of hair with more length, subtler layering? The ease with which it can be styled into different "shapes," as in the two looks here—from a shoulder-skimming cut. *Top*, hair coaxed into waves using setting lotion and a blow-dryer. *Left*, control of another form, from using conditioning oil on a brush.

SALON PERKS

What draws a woman to a salon? Beyond great cuts and haircolor, it's often "extras" provided. At Kenneth, NYC, a woman might shower after leg waxing, have a Kenneth driver take her to her next stop. . . . The National Cosmetology Association reports more salons now serve time-pressed clients light breakfasts or lunches. Heidi's salons, open til 9:30 P.M. some nights, even call in dinner. . . . Seen leaving private rooms at Linda Tam, NYC: more and more men. Wednesdays are set aside as "men's nights."

FAST STYLE

Even in summer, when "evening hair" often means something as simple and unstyled as the best daytime look, there are occasions when you want more polish or a look of more fullness—especially if you're dressing in something bare. Still the fastest way to "reshape" hair: a dollop of mousse or gel applied near roots to lift hair off the scalp (to use on dry or just-damp hair: Clairol's Condition mousse and gel). . . . A fast, attractive long-hair option, from Gad Cohen, Gad Studio, NYC: pull hair back into two loose ponytails, "stacked" just above and at the nape of neck, held with simple black taffeta knots or barrettes.

WAYNE MASER Hair and makeup, Barbara Farman

A Z I Z A

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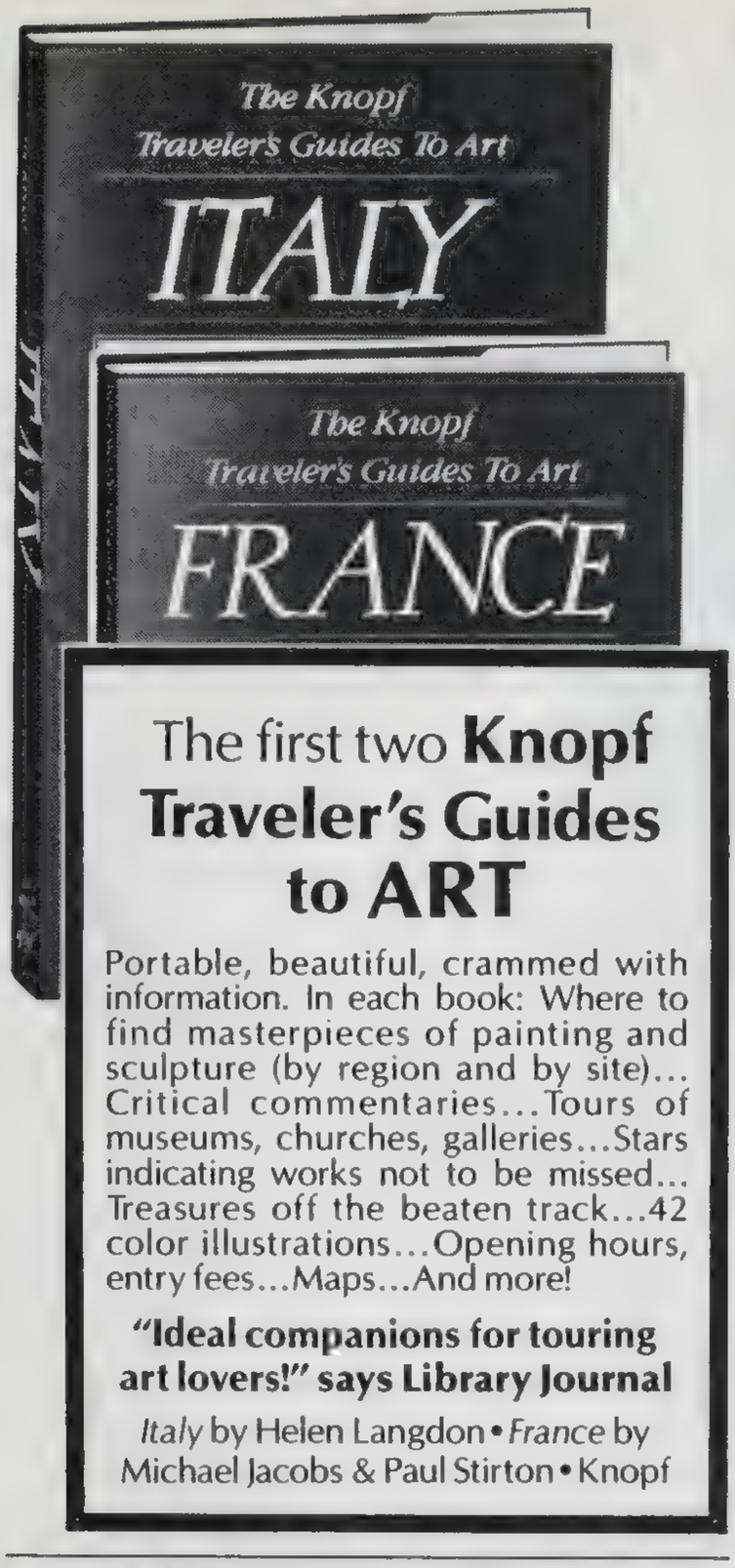

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10 BEAUTY NOW

Makeup: colors that stand the heat
. . . bright eyes . . . news in black skin care

The freshest face this summer: one seemingly "bare" but protected by the shade of a hat. For glow: bronzing powder (Almay's) or color "wash" (Clinique's) slides over sunscreen. To contrast with skin's monochromatic appeal, bright lips, nails (e.g., Juin Rachèle's bold nail colors); new how-to-apply ideas—on actress Sheryl Lee Ralph's video.

Two sides of summer? At Patou *(top)*, couture whimsy; YSL *(right)* plays it straight. The appeal: brimmed hats, red lips.

Eye lights: new contact lenses can turn brown eyes to hazel, green. A switch from brown to blue can be too jarring for most black women.

SKIN SMOOTHING?

Electrolysis (permanent hair removal using an electric current that destroys the roots of hair follicles) has long been avoided by women whose skin tends to hyperpigmentation. Now, reports of a "safer" method called "thermolysis" (with a Teflon-coated needle to transmit heat to hair root) have led some women to reconsider. "With the needle's insulated coating, there's less chance of overstimulating a hair follicle and surrounding pigment cells," said Harold E. Pierce, M.D., assistant professor of dermatology and cosmetic surgery at Howard University College of Medicine. "Accuracy depends on the skill of the electrologist; even in the best hands, there's about a 30 percent chance the needle will miss the hair root and stimulate pigment cells."

To find a qualified electrologist, ask your dermatologist. Use a high-SPF sunscreen to prevent further darkening; apply bleaching creams only under a doctor's direction.

—Contributed by AUDREY SMALTZ and LA VERNE POWLIS

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TABLET-FORM PROTECTION FOR TRAVELERS

Travelers' diarrhea strikes an estimated eight million of the twenty million people who travel from industrialized countries into developing regions each year. Basic prevention measures include control of drinking water and foods to avoid bacterial contamination. Antibiotics help in treating diarrhea, but experts at the National Institutes of Health do not recommend their use as a preventive measure. The best preventive measure, said a study done in 1980 by the University of Texas Health Science Center, Houston, and Hospital General de Occidente in Guadalajara, Mexico, required a daily eight-ounce bottle of bismuth subsalicylate. The researchers call the substance "BSS"; it's found in over-the-counter remedies—Pepto-Bismol for one.

Now, though, travelers can lighten their travel health kits. The same researchers found that BSS in chewable tablet form (already available) is highly effective in preventing travelers' diarrhea. According to a report in the *Journal of the American Medical Association,* one hundred eighty-two students from the United States attending summer sessions in Guadalajara participated in the study. Within forty-eight hours after arriving in Mexico, the students began taking either two tablets (high-dose) or one tablet (low-dose) of BSS daily or a placebo four times daily. "The study showed that the best protection for periods of up to three weeks was achieved by using eight tablets daily," said Herbert L. DuPont, M.D., at the University of Texas. The tablets should be taken before meals and at bedtime, Dr. DuPont said, adding that if travelers' diarrhea has already started, BSS will reduce symptoms.

SETTING PROGESTIN DOSAGE

Estrogen replacement therapy is used to prevent bone and tissue breakdown in postmenopausal women, but there's increased risk of endometrial cancer caused by uninterrupted stimulation of uterine tissues by estrogen. This risk can be reduced by adding progestin to the estrogen regimen; the problem is determining a progestin dosage high enough to protect the endometrium, low enough to avoid the sometimes severe side effects. Until now, periodic sampling of the uterus was required to determine whether progestin dosage was protecting the endometrium—a costly and often painful procedure.

Researchers at King's College School of Medicine and Dentistry and Chelsea Hospital for Women in London identified signs that show whether the progestin dose is protecting the endometrium from cancer. In the study, one hundred postmenopausal women—taking hormones and scheduled to undergo biopsy—were prescribed varying dosages of estrogen and progestin, orally, by injection, or by implant. The researchers say the dose is not protective if cyclic bleeding occurs within ten days after progestin is added to the estrogen regimen. But if bleeding is induced on or after the eleventh day, the protective function of the uterine lining can be considered intact without requiring a biopsy.

UNSAFE AT ANY DOSE

"Recreational" use of cocaine, called epidemic (an estimated twenty-two million Americans have tried it at least once; five million are regular users) is accompanied by a dangerous myth. According to physician researchers in Boston, Providence, and Chicago, there are even some doctors who hold the entirely mistaken notion that cocaine taken intranasally (sniffing) is safe. Not true, declares a group of researchers headed by Jeffrey M. Isner, M.D., of New England Medical Center in Boston. They presented case studies in which nonintravenous recreational use of cocaine was found to be related to heart attack, inflammation of the heart muscle, arrhythmias, and sudden death. Analysis of their cases led the researchers to the following conclusions:

- *Cardiac consequences of cocaine are not limited to intravenous use. Sniffing is also risky.*
- *Underlying heart disease is not a prerequisite for cocaine-heart disorders, which can attack healthy users, too.*
- *Seizures are neither a prerequisite nor an accompanying feature of cocaine-cardiac toxicity.*
- *Cardiac complications are not limited to massive doses—you don't have to overdose to have a cocaine-heart reaction.*

DEFENSE AGAINST ROCKY MOUNTAIN SPOTTED FEVER

A cloned vaccine under development shows promise for control of the dangerous tick-borne infection called Rocky Mountain Spotted Fever (RMSF). The disease is not limited to the Rockies; latest reports showed high spring and summer rates in Oklahoma, North and South Carolina, Tennessee, Ohio, and Virginia. Treatable with antibiotics if it's detected early, the disease may elude diagnosis because it mimics other infections.

At the Laboratory of Microbial Structure and Function, National Institute of Allergy and Infectious Diseases (NIAID) in Hamilton, Montana, scientists have constructed a cloned vaccine using RMSF antigen encoded into the familiar *E. coli* organism. The resulting recombinant product protects mice injected with lethal doses of *Rickettsia rickettsii*, the bacterium causing RMSF. Researchers Gregory A. McDonald, Ph.D., Robert L. Anacker, Ph.D., and Kareen Garjian report in *Science* that their lab-made, mouse-tested product is likely to be effective in other species. The researchers believe cloned vaccines would be valuable in the control of RMSF.

KNEE CONNECTION

Gore-Tex—a strong synthetic fiber that's popular in outdoor clothing—leads another existence related to human health. It has been approved for use as a permanent replacement for the anterior cruciate ligament of the knee, reports Stuart L. Nightingale, M.D., of the Food and Drug Administration. The cruciate ligament, deep inside the knee joint, connects the femur and the tibia. Patients who have failures in reconstruction of the ligament may now be fitted out with the synthetic replacement. The material is porous enough to allow ingrowth of living tissue. Clinical studies included one thousand Americans whom physicians monitored for at least two years after implantation. Studies found recovery time to be as short as several weeks; traditional surgery recovery takes six to eight months.

"THUNDERCLAP" WARNING

Cerebral aneurysm, a pouching in a brain artery, is at risk of rupture and hemorrhage if not detected and surgically treated. Oncoming rupture is often indicated by an intense "thunderclap" headache, which is believed to be caused by leaks of blood into the cerebrospinal fluid (CSF). In suspected aneurysm cases, doctors test the fluid for blood.

Blood-free CSF doesn't necessarily mean that there isn't an aneurysm, say neurologists John W. Day, M.D., and Neil H. Raskin, M.D., of the University of California in San Franscisco. In "The Lancet," the doctors tell how a headache patient with normal CSF can indeed have an aneurysm. They favor angiography, a blood-vessel photography, to look for potentially life-threatening aneurysms in patients with thunderclap headaches.

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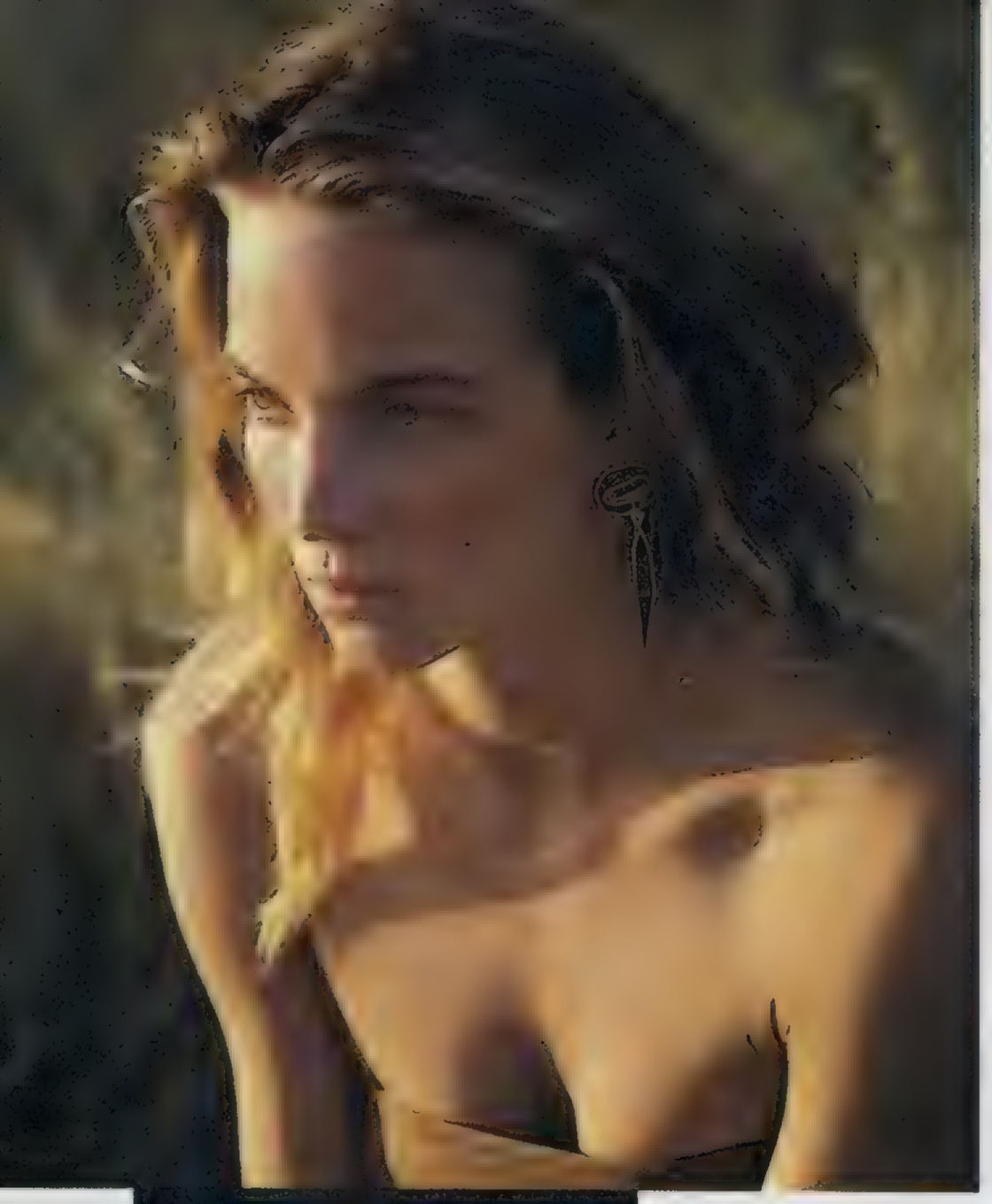
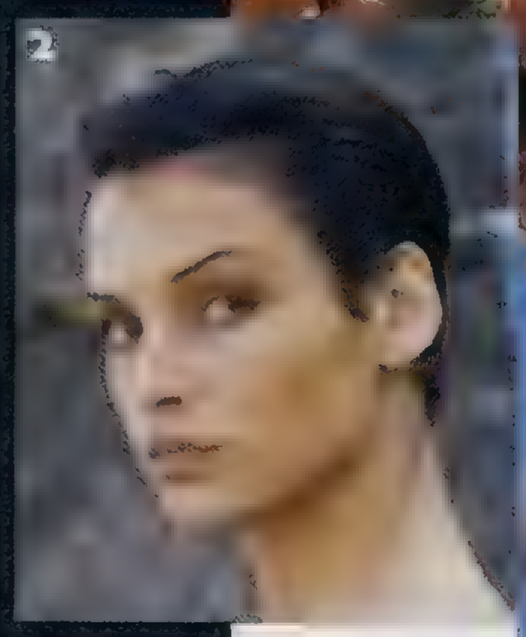


hAIR NOW

Cool looks, hot styling tips . . .
swim caps—form vs. function?

"In summer, when heat and humidity make it impossible to style every hair in place, a woman can trade in her brushes and combs and just use her hands," says stylist Sam McKnight of La Coupe, NYC, who fingered conditioning oil into hair, *top*. Key to the easygoing approach: twice-a-month trims.

Ways to "lift" hair color, create softness, above: by layering red-gold over pale-gold highlights (Sebastian's).



<u>To layer?</u> Many of the best-looking haircuts now have less visible texturing. "Layers are not used to reshape hair but to add versatility—and they're often 'hidden' near ends of hair," says Bruce Libre of Jean Louis David, Paris, who did the hair here and on pages 190-203. "Longer hair may be layered slightly around the face (1); short cuts given layered sideburns (2)."... For coolness: razor-cut layers (3), by Howard Fugler for Roger Thompson at Barneys New York.

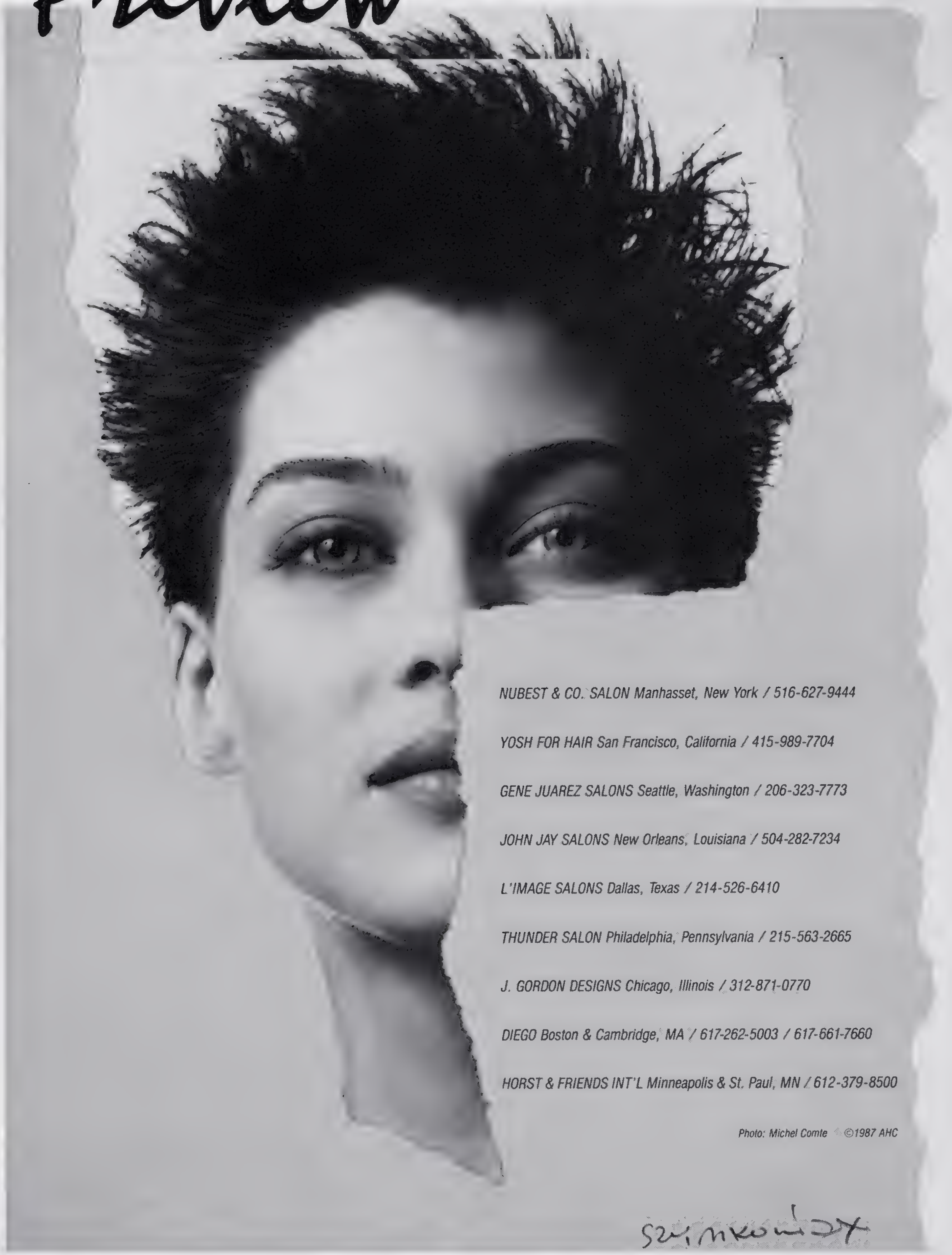
Top, ARTHUR ELGORT
Makeup, Bobbi Brown. *Above-center and left,* WAYNE MASER
Makeup, George Newell

Left, JIM VARRIALE
Makeup, Joe McDevitt
for Clive Summers salon, NYC.
Top right, TOHRU NAKAMURA

Serious swimmers rely on bathing caps not only to help protect hair from the drying effects of chlorine and salt but to cut down on the "drag" of hair against water. Because of their snug, streamlined fit, conventional latex caps are still top choice, say experts at Speedo America. Newer option: silicone caps, which have a slightly looser fit, don't tug on hair. Great for keeping hair off face, protected from sun, but *not* waterproof: Lycra caps, such as the one *above*.

PROBLEM SOLVERS
that deliver fast style plus protection, shine: new sunscreen-fortified stylers—gels for dry, delicate hair (Dep for Damaged); Paul Mitchell's "The Spray" also boosts shine. Lightweight versions of pomade add volume without buildup (La Coupe's Glossing Wax)....For hair that's had too much sun, once-a-week remoisturizer to restore condition (one to try: Glemby's).

Preview



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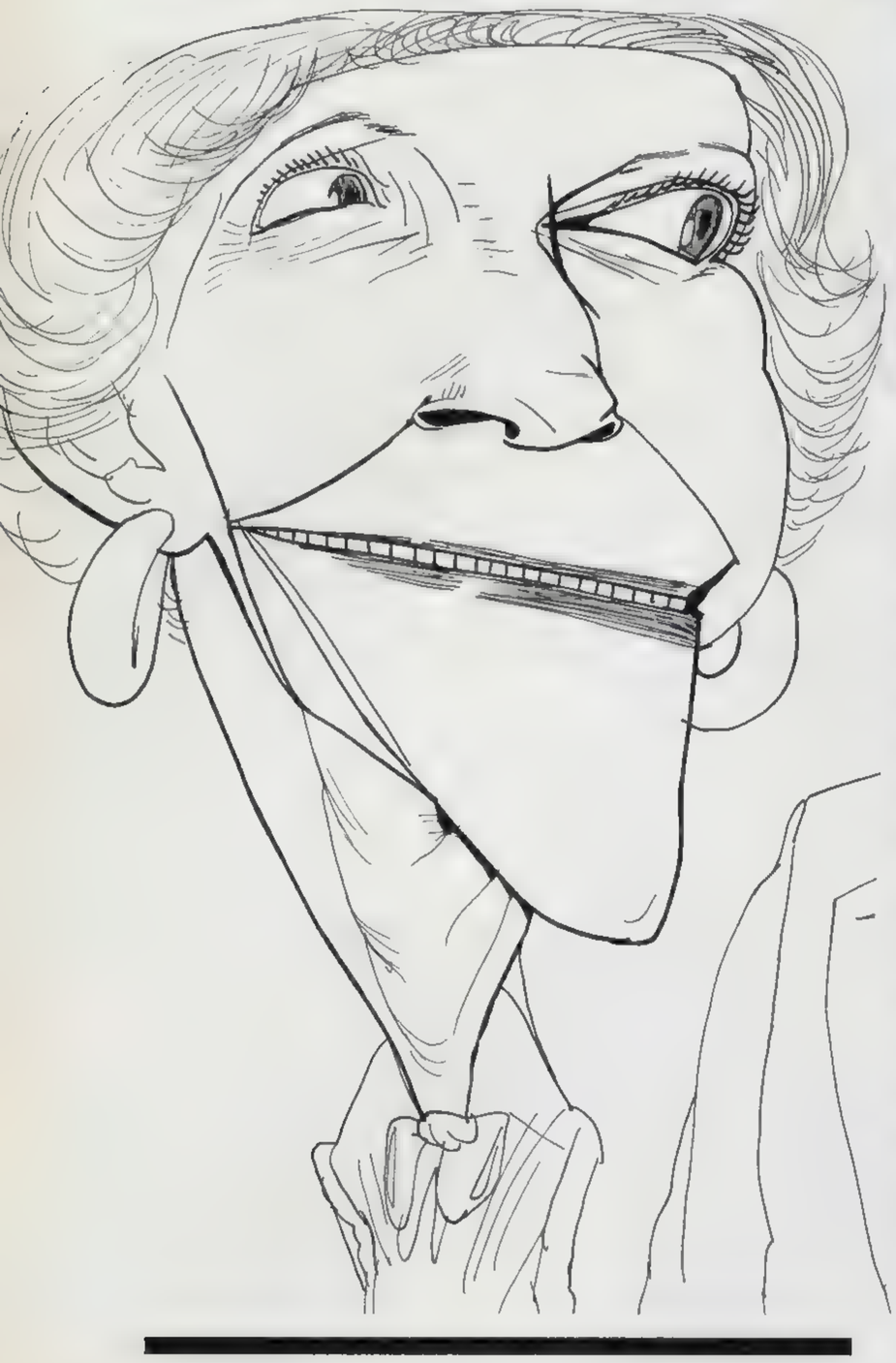
PEOPLE ARE TALKING ABOUT books



THE GOOD WIFE

The real Nancy Reagan—what she did for love

By BARBARA EHRENREICH and JANE O'REILLY

"Real" is a word one does not use lightly in connection with the Reagans, that couple whose entry into public life was little more than a transition from the silver screen to the television screen. Image, as Garry Wills so brilliantly explained in his book *Reagan's America: Innocents at Home* (Doubleday), is the only substance here: an image of America's lost innocence, of sturdy family values, of clear blue eyes gazing back toward better days. So a book titled *The Search for the Real Nancy Reagan* (Macmillan) is at once arresting. Could there be within that stiff little person an Eleanor Roosevelt or a Lady Bird Johnson? Or could there be unplumbed depths of vulnerability and feeling behind the trademark gaze of wide-eyed adoration? Or, perhaps, only the terror of an actress who has wandered onto the wrong set and is frantically trying to remember her lines?

Frances Spatz Leighton, the author of numerous "White House books" (a genre equivalent to British "royal books"), tells her subject's story in the breathless style of a 1940s fan magazine. Little Anne (Nancy) Robbins was first abandoned by her wealthy ne'er-do-well father, then dumped with some small-time relatives while her giddy actress mother pursued her career. Uncle Audley and Aunt Virginia did their best, but Anne, who ached at the sight of wealthier children being chauffeured in limousines, "dreamed of riding in a car like that some day."

Mother Dee Dee reclaimed Anne after setting a family precedent by retiring from the stage after marrying a powerful man. But Dee Dee's new husband, Loyal Davis ("Dr. Loyal" to Nancy), was a cold, imperious martinet, who held off telling his adoring stepdaughter that he loved her until he was on his deathbed. Nancy, "the lonely Cinderella child," went off to Smith and fell in love with a suitable young man, only to have him run over by a train. Her next stop was Hollywood, where she was typecast as a dull, usually pregnant wife. Again she fell in love, this time with a good-looking but already fading star, Ronald Reagan. Leighton suggests that his heart, unfortunately, still belonged to Jane Wyman, who had divorced him because he was "boring," and, from the timing of things, it appears that he may have married Nancy after she became pregnant.

Things looked up when Nancy settled into motherhood and found herself in "The Group"—wealthy women all, mothers of her children's classmates in an exclusive private school. But Nancy's friends had private jets and multiple residences, amenities that were out of reach even for California's governor. The friends did their best to help, "always urging her to tell them what she wanted for her birthday." Feeling it was too gauche to say, she would leave magazines open to "something that had struck her fancy—a necklace or other bit of jewelry."

If only the story could have ended with Ronnie rocketing into the Presidency—with the glittering white inaugural Galanos, the mushrooms stuffed with escargots, the $800,000 renovation of the White House family living quarters! But there was the assassination attempt, the unusual closeness between Ronnie and his personal assistant, Helene Van Damm, and the inelegant, ungrateful children. Little Ron had become a ballet dancer; Patti, a radical who managed to step right through the ruffled red Adolpho gown she reluctantly wore to the inauguration.

Worst of all, there was the criticism, the endless, baffling tendency of the press to seize on the smallest details—like when a poor woman wrote and asked Nancy how she was to feed herself on her diminished food stamp allotment. It had been a mistake, a simple mistake, that Nancy's staff responded by sending Nancy's recipe for Ronnie's favorite dish—crab meat and artichoke casserole.

Iranscam, in Leighton's tale, is both epilogue and final indignity. "She had done everything the image-builders had wanted and it hadn't been enough. She had struggled to become a beloved American figure—most admired female in America, according to the polls—and what had it gained her?

"Her glory, and Ronnie's, had peaked and now it was waning. Soon the White House experience would be over. And so would the dream of a perfect house, a perfect marriage, and a perfect family." The real Nancy turns out to be a figure of tragedy, wounded in childhood, hurt beyond bearing in her mature years—a woman who realizes that "even in the White House...true happiness ever eludes her."

> "When the Presidency ends, so does the dream of a perfect house...a perfect family"

At least that's how it goes in the Cinderella version. Just under the surface of Leighton's biography is a story that more closely resembles Hans Christian Andersen's tale about the girl who was so selfish that she stood on the loaf of bread intended for her hungry family rather than soil her shoes in a mud puddle. Leighton, to her own confusion, does not like Nancy Reagan, but perhaps mindful of the millions who do, she is unwilling to come right out and say so. Instead, she catalogues every mean thing ever said about Mrs. Reagan by solicitously reporting that "friends worried..." and *(Continued on page 114)*

Barbara Ehrenreich *and* **Jane O'Reilly** *write frequently on women and politics.*

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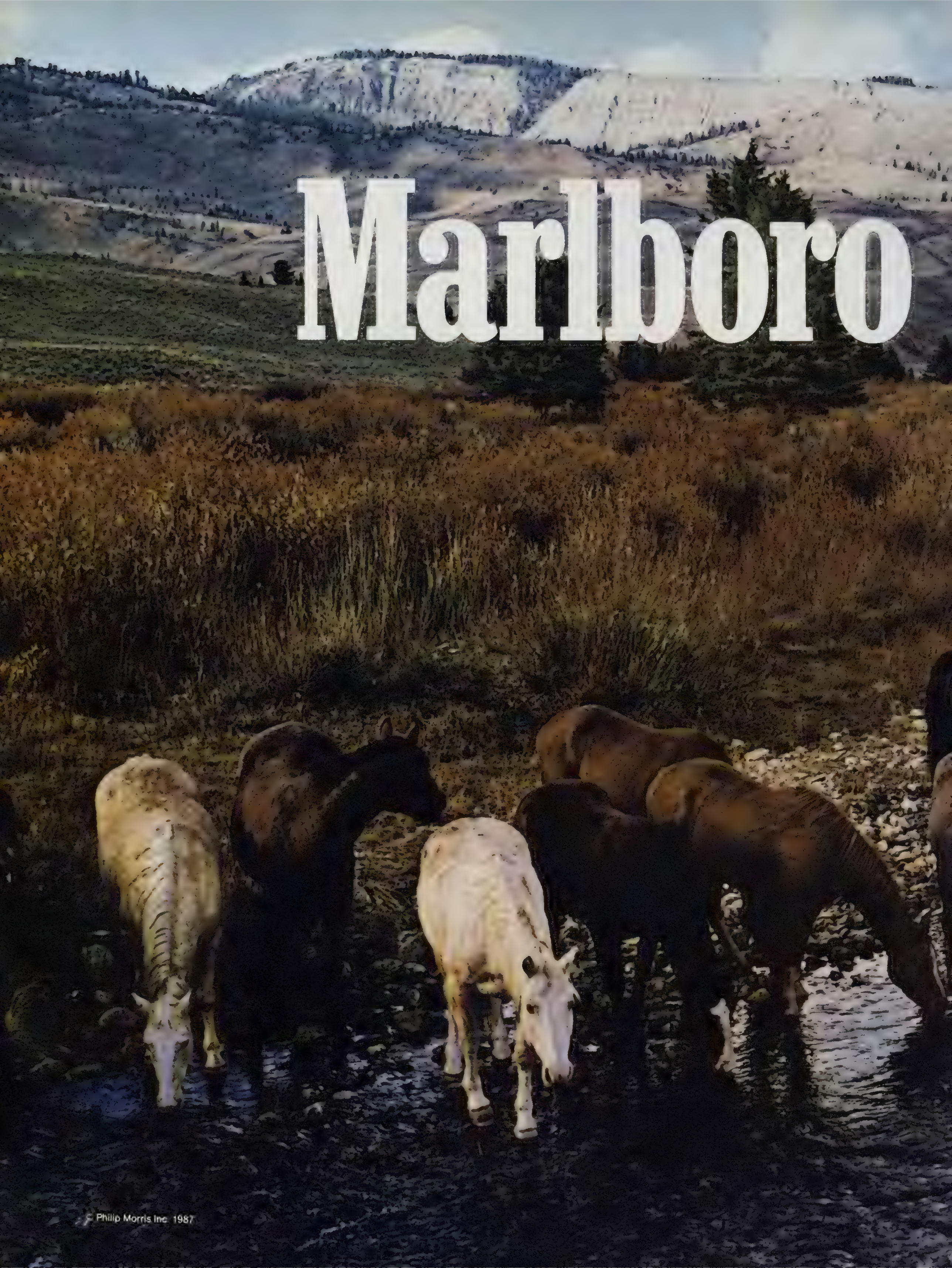
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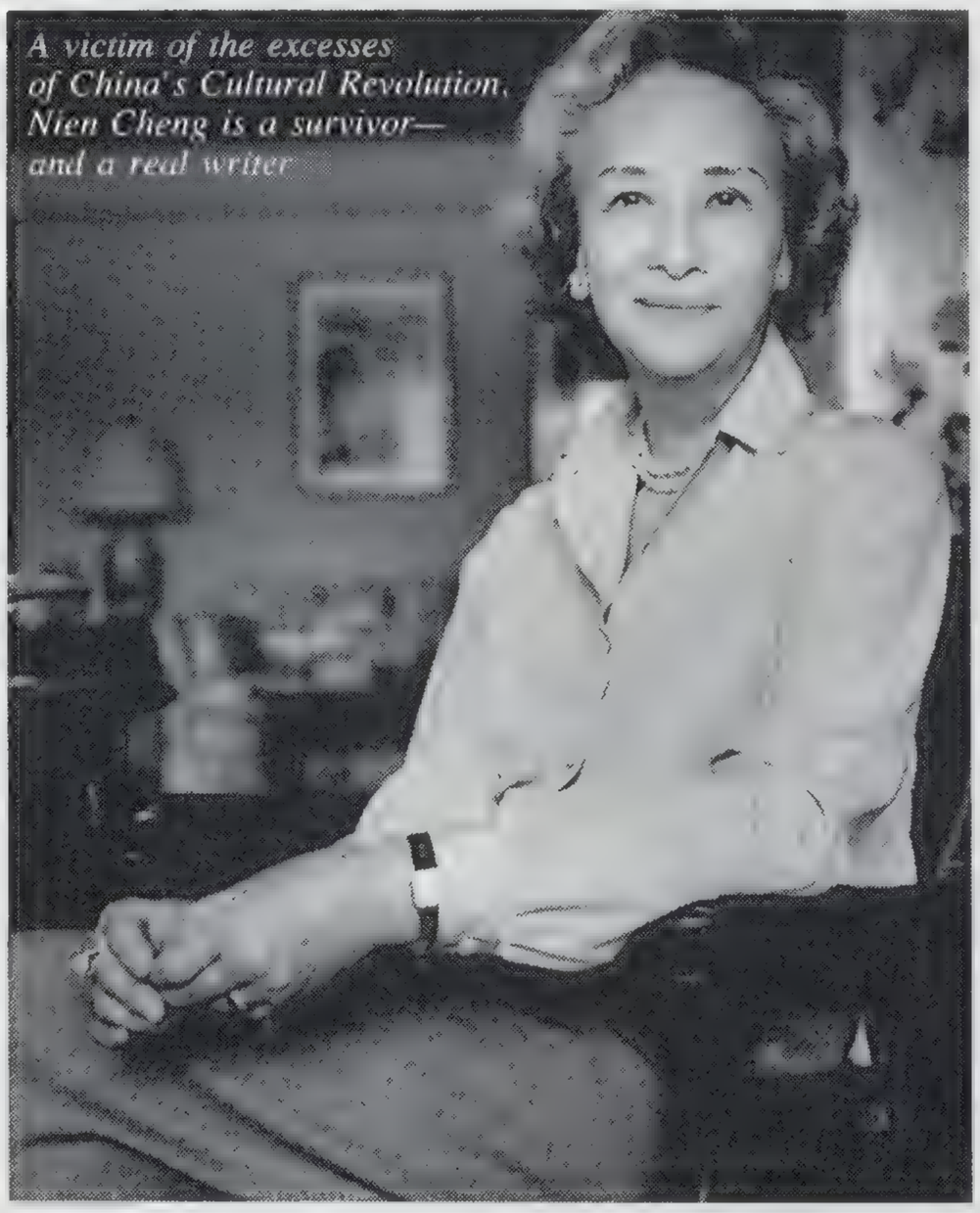
(Continued from page 110) "Nancy was hurt that. . . ." Particularly effective is her technique of sly juxtaposition. We go from reading, for example, about the "return to elegance" Nancy installed in the White House directly into reading about Ronnie's "economy binge," his "mini-war against waste and against big government." Nor does it require much concentration to recall that the Nancy Reagan who goes dewy-eyed over her foster grandparent program is the same one who kept Ronnie from seeing his own grandchildren.

So, with Leighton's disingenuous prompting, another and not-so-nice Nancy emerges. She is also at heart a waif, but in her the wounds have hardened into a permanently aggrieved stance, a lifelong entitlement to sympathy and flattering little attentions. The secret behind the tight, practiced smile,then, is not shyness, but rigidity. As Leighton tells it, Nancy is always looking "hurt" or "lonely"—a time-honored means of exerting control over others. For Don Regan, for Patti Davis and the other Reagan children, this Nancy may be the only real one.

Leighton was handicapped by having no cooperation from Nancy or her friends; her book is little more than a malign scrapbook assembled from newspaper clippings. Still, a story emerges that could have been written properly only by John O'Hara. It would have been a story as old-fashioned as its heroine, as American as its hero—a story of ambitions nurtured in second-rate country clubs, rigidities passing as moral codes, graded hierarchies measuring out hurts and snubs as well as heights to scale. It would have been, above all, a familiar story, for Ronnie and Nancy are not in any way exceptional (which may be why so many people like them), either for their honor or their wickedness. They are a "cute couple," one might say, and "so young looking!"—perhaps because they have never in their lives been tested in a real encounter with someone even vaguely unlike themselves, much less someone of incongruent color or class.

But for the accident of the Presidency, they would still be there, in the anxious world of the nearly rich and the newly rich. The last seven years have taught us much about this class, fattened on ephemeral fortunes in real estate, retailing, movies, or couture. Theirs is a world where "traditional values" turn out to be greed and a casual rudeness to those less favored; a world whose celebrated "return to elegance" turns out to be rooted in the same emotion that inspired the bumper sticker "He who dies with the most toys wins."

In this story, the John O'Hara version, the heroine would also have been a tragic figure. For to achieve that arcane ultimate in feminine success—First Ladyhood—is to have achieved no more than any presentable young woman aimed for in the 'fifties, a "good marriage." One recalls the 1984 Republican convention, when Nancy appeared before the assembled Republican ladies to smile shyly and speak a few words of gratitude and hope, words that would not have confounded the average fourth grader. Murmurs filled the hall: Isn't she marvelous! She is giving her own speech!" But her story, whether read as a parable of iniquity or of courage, was never her own life. ▽



A victim of the excesses of China's Cultural Revolution, Nien Cheng is a survivor—and a real writer

WITNESS TO THE PERSECUTION

Prison literature's new voice—brave, gifted, and female

By MARY CANTWELL

Soon after she was locked in the cold and squalid cell that was to be her home for six and one-half years, Nien Cheng, the author of *Life and Death in Shanghai* (Grove), noticed a spider. "I watched it crawl slowly but steadily to the top of the iron bar, quite a long walk for such a tiny thing, I thought. When it reached the top, suddenly it swung out and descended on a thick silken thread from one end of its body. With a leap and a swing, it secured the end of the thread to another bar. . . . When the frame was made, the spider proceeded to weave a web that was intricately beautiful and absolutely perfect. . . . A miracle of life had been shown me."

Nien Cheng's spider made and remade its web for months, until, finally, it disappeared. By that time, however, Nien Cheng had turned it into a metaphor for herself: "The small spider had obeyed its natural instinct for survival. I should do the same."

Like many rich Chinese of her generation—Madame Chiang Kai-shek, for instance, went to Wellesley—Nien Cheng received part of her education in the West. So did her late husband: they met as students at the London School of Economics. A diplomat who had worked with the Kuomintang government, Mr. Cheng nonetheless became adviser to Shanghai's new mayor after the Communist Army entered the city. He was later allowed to leave the People's Government to become general manager of the Shanghai office of Shell Petroleum; after his death, Nien Cheng worked as assistant to the British general manager of Shell until it closed its Shanghai office in 1966. She then planned to visit Hong Kong with her actress daughter Meiping, but the Cultural Revolution intervened. It smashed Nien Cheng's life, and it ended her only child's.

During her first few years of solitary confinement, Nien Cheng couldn't grasp the reason for her arrest and continual interrogations. Losing teeth, losing blood (she was suffering an especially cruel menopause), starving on a diet of rice and cabbage, once manacled for so long that her hands looked like puffed-up rubber gloves, she was forced to sit or stand for hours while prison officials harangued her to confess. To what? To being a spy, which was how they planned to discredit that faction of the government that had permitted Shell to stay in Shanghai. Nien Cheng was only a cat's-paw; Meiping wasn't even that. The girl's death was, in a way, accidental: the Red Guard who was beating her enjoyed his work too much.

Until Nien Cheng asked for less threadbare clothes to replace her own, and was handed some of Meiping's, she had assumed her daughter was alive. Nor did Nien Cheng give up hope, not until the day she left the prison and saw a young woman, shorter, chunkier than the Meiping she remembered, waiting for her. It was her godchild with the news.

Life and Death in Shanghai, however, does not end with death. Still the spider, Nien Cheng survived. China had changed yet again while she'd been imprisoned, so she built herself another web, sharing two rooms with a cook who was there to keep an eye on her, and a hallway and courtyard with a Chinese equivalent of Faulkner's *(Continued on page 116)*

Mary Cantwell *is a member of the editorial board of "The New York Times."*

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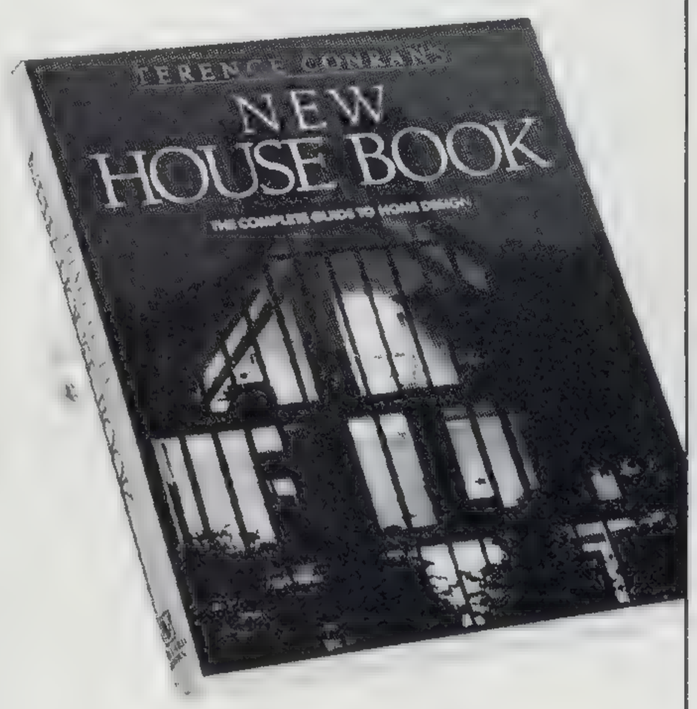

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 114) Snopes family. Mao died; his vicious wife, Jiang Qing, was toppled; Richard Nixon made his visit; and the wise revolutionary took English lessons. Nien Cheng gave them. One day she left China. "God knows how hard I tried to remain true to my country," she writes in valedictory. "But I failed utterly through no fault of my own."

Nien Cheng is, as her publishers boast, one of that select company of extraordinary witnesses to the twentieth century's cataclysms. But she is something else, too: a writer. Even while she is recounting great chunks of the last twenty-five years of China's history, she is bringing people and places to life. Winnie, a graduate of a New England women's college who is married to a graduate of Cambridge—both of them turned into teaching machines by Mao's suspicion and abuse of intellectuals—pulls a comb from her bag as she approaches the Cheng house: "Your servants will have a fit if they see me coming to dinner looking so disheveled." Mr. Hu, formerly a factory owner and now a worker, observes that "To be a coolie at times like this is not bad." As the Red Guards loot her home, Nien Cheng takes refuge in the dining room. "It was strange to realize that after this night I would never see it again as it was. . . . The gleam of the polished blackwood table was richer than ever. The white lacquered screen with its inlaid ivory figures stood proudly in one corner. . . . The antique porcelain plates and vases on their blackwood stands were placed at just the right angles to show off their beauty. . . . Now my eyes caressed them to bid them farewell."

If a bird sings Nien Cheng hears it; when the north wind rattles Nien Cheng's cell she recalls that it is coming from Siberia; just out of prison she tries to buy daffodil bulbs. Deeply religious, she isn't one to rail at God. Instead, she is forever marveling at His creation. "The Heavens declare the glory of God; and the firmament showeth his handiwork" could serve as her epitaph.

That Nien Cheng was able to recreate her last years in China so fully and meticulously is scarcely credible—until, that is, the reader reminds herself that for most of that time Nien Cheng had only two goals. To survive, and to remember. ▽

CAUSE CELEBRE

In an era when every minor celebrity is jumping on the cause bandwagon, the participation in a humanitarian crusade by the late Andy Warhol, the celebrity par excellence, comes as no surprise. But Warhol, who for decades captured the numbing banality of America's mass-produced society in countless images of soup cans and Brillo boxes, was an unlikely candidate to illustrate Kurt Benirschke's *Vanishing Animals* (Springer-Verlag)—a book whose subjects, by their very scarcity and preciousness, are most un-Warholian. And yet the artist's usual deadpan cynicism disappeared when he emphasized the vulnerability of the powerful Sumatran rhinoceros *(above)* and fourteen other species threatened with extinction in this, one of his last projects. —E.W.

From "Vanishing Animals" published by Springer-Verlag New York

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PEOPLE ARE TALKING ABOUT BOOKS

POLITICAL ANIMAL

Political cartoons are the best revenge. Few other forms of making fun can so instantly engender scorn for the victim and affection for the satirist—as Ori Hofmekler proves in his new collection, *Hofmekler's Gallery* (Times Books). Here, *at right*, the artist points to Lee Iacocca, a man who is his own PR machine, willing to don any costume (however ill-fitting) to sell a car or, perhaps, win an election. One of Hofmekler's favorite tactics is placing the likeness of a world figure in the middle of a famous painting—his re-creation of Botticelli's Venus offers a scantly clad Yasir Arafat afloat on a scallop shell. Hofmekler's titles alone should not be missed: "Boy George Bush and the Vulture Club," "Nuclear Balls" (featuring Margaret Thatcher), "E.T. and the Midget East Solution," and my favorite, "Cardinal O'Connor in *Rosemary's Baby*." —D.D.

ORI HOFMEKLER

MOBY DICKEY

An American poet turns out this summer's big book

By CATHLEEN MEDWICK

James Dickey's *Alnilam* (Doubleday) is a book that separates the men from the women. That is, it's the kind of novel women read eagerly, thinking it clues them into the secret of maleness—that vast, brutal, big-wind force that Melville harpooned and Hemingway bagged for mankind. Like *Deliverance*, Dickey's other fiction, this is a book about male potency: the depths from which it erupts ("alnilam" writ "animal"?) and the heights to which it soars.

Alnilam's hero, Frank Cahill—a big man with outsize passions—has gone blind from diabetes. All he sees are brilliant, slashing javelins of light. He has trained-to-kill an enormous black dog called Zack, who is as mean (but also as fiercely gentle) as Cahill himself. Together they travel to the Air Corps training base (the era is World War II) where Cahill's son, Joel—whom he never met—crashed his plane into a holocaust of fire. Joel's body has not been recovered, but his spirit has survived in a dangerous way.

Joel Cahill was a charismatic leader, worshipped and feared by the other cadets on the

"Like *Deliverance*, James Dickey's other novel, *Alnilam* is a book about male potency"

base, some of whom share his secrets. He boasted some "complicity"—with all the darker implications and suggestions of intimacy that the word implies—with the element of air, the stars, the mystic numbers that give man his delicate balance in the cosmos. Joel has computed a "precision mysticism" to which the star Alnilam, the center of the constellation Orion (note: giant hunter with dog), is key.

The paradoxical union of opposites—motion and stillness, time and eternity, space and enclosure, blindness and vision, death and immortality, body and soul—is Dickey's theme here, and he plays it masterfully. As an ex-aviator in World War II, as the author of "Falling," a powerful, long poem about a woman who plummets and drifts to her death from an airplane, Dickey is well-equipped to tackle the mysteries of flight. As an adept poet, he can write prose that sounds oracular but not poetic. He can write about chicken fights and dog *(continued on page 120)*

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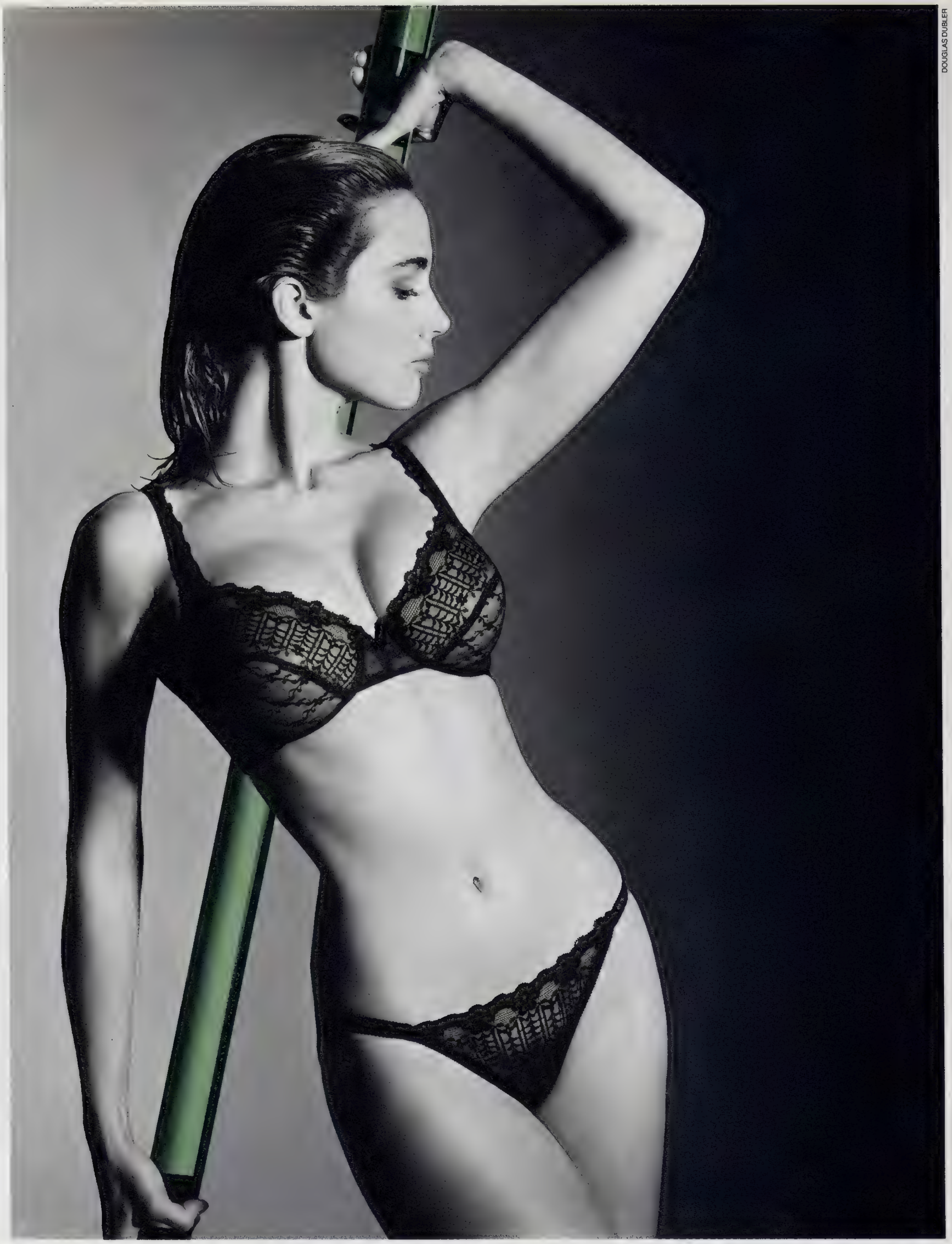

DOUGLAS DUBLER

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(continued from page 118) fights, gristle, guts, and raw meat—all those male subjects—and make them harmonize with "high talk" about souls and stars and mathematical ecstasies. He can even write about women, so tough and fleshy and grounded they become the stock in the cosmic soup, and make them more or less convincing. Dickey can be forgiven, in short, for sounding like a man's man.

His difficulty comes with explanations. *Alnilam* is a gigantic book—so many versions of Joel's philosophy, or method; so many pages to expound the mysteries! Blind Frank Cahill deciphers and decodes the world, and we with him. His perceptions, in bold type, make one column on a page; in the other is narration, or another person's view. This makes for tough reading, and though Dickey is considerate—often letting pages go by without a bold-face thought—some of Cahill's weariness, that of a man slogging through a muddy world, inevitably rubs off. The reader emerges with a sense of accomplishment, but little exhilaration. This is one of those books people will take up, rightly, as a metaphysical challenge. Still, the realities of human relationships—men and women, fathers and sons—remain while dreams of transcendence fade. Dust to dust. That is no small revelation, at the last. ▽

ALSO RECOMMENDED

Bringing back into print now-famous authors' first books is a dangerous idea: sometimes not even a writer's mother can believe what was once passed off as literature. But Hill & Company's gamble paid off with John le Carré's *Call for the Dead*. A perfect bedside novel—fun to pick up, not too hard to put down—it also introduces George Smiley, who, even as a younger man, displayed an unimpeachable obsession with questions of character and the moral ambiguities of politics.

Readers who balk at the often mystifying first hundred pages of later Le Carré novels may actually prefer this mildly impoverished version of the master's craft: the story, the players, and even the crime are established, mirabile dictu, by the end of chapter two.—S.B.

An ethereally beautiful, pampered girl crosses paths with her double in the countryside near Kyoto; the mysterious stranger turns out to be her twin sister, and something of a guardian angel. Chieko and Naeko, two of the delicately drawn characters in *The Old Capital* (North Point Press)—one of Nobel winner Yasunari Kawabata's major novels, and only now translated into English—find their lives intertwining against a backdrop of ancient Japanese festivals in Kyoto, the former capital and spiritual center of Japan.

After Japan's defeat in World War II, Kawabata said that he would write nothing but elegies. *The Old Capital* is suffused with nostalgia for traditional culture; the descriptions of gardens, ceremonies, costumes, and crafts are tender and precise, as lyrical and resonant as a haiku. But the novel is hardly a dirge, and ends on an optimistic note, its dreamy, intelligent characters redeemed by their devotion to beauty and to each other. —M.A.

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AMERICAN ROYALTY: DEBRETT GOES TO HOLLYWOOD

Self-assurance comes naturally to British aristocracy: you know who you are because *Debrett's Peerage* tells you. Charles Kidd, its editor, has now done the hooked-on-classics version of genealogical tables for Hollywood—proving that if one uses imagination and some old stories, everyone is related to Edmund Purdom (Linda Christian's second husband).

Part of the charm of *Debrett Goes to Hollywood* (St. Martin's) lies in Kidd's serious style—branches of families become "extinct"; children are referred to as "issue." But the real pleasure comes from the amazing family trees, ones that link Princess Di and Humphrey Bogart, and tie both Brooke Shields and Blake Edwards into the Fairbanks' dynasty. And then there are the hot "lateral" family trees (in which people are not related by ancestry but by cross-marriage)—ideal for the town that almost invented multiple marriage. There's even lineage-by-affair, to which everyone in Hollywood will have long and winding contributions.

No one loves movie-star gossip more than movie stars, some of whom surely started out thinking that becoming one is the best way of getting to know the others. But Kidd, too, goes in for gossip, reporting, for instance, Louise Brooks's remark that Constance Bennett "did not have that generosity, that love of her audience, which makes a true star." (Like Greta Garbo?)

Kidd does have his pets—the glamorous Bennett sisters, Tyrone Power, and Gloria Grahame, who not only married her stepson but came down to us through the line of Plantagenet kings. And who could have known that Rita Hayworth was descended from Sephardic Jews, exiled during the Inquisition? Her grandfather Antonio Cansino was said to have danced before the king. "Said to" in *Debrett's* makes gossip into legend and legend into history. —JILL ROBINSON-SHAW

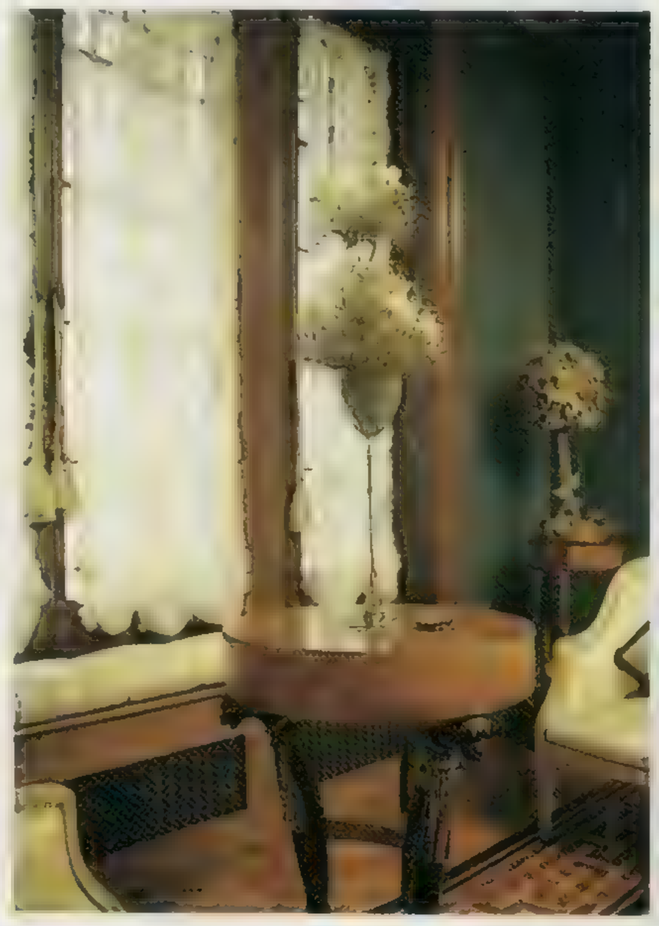
One family tree links Princess Di and Humphrey Bogart

PRIVATE COLLECTION

Douglas Fairbanks and Mary Pickford

LIVING

Collecting passions: vases, chairs . . . the young architects to watch. BY BARBARA PLUMB



Interior designer Suzie Frankfurt is drawn to things "larger than life," especially dramatic, overscale vases that others pass up. She walks them home because they're so delicate, climbs a ladder with a hose to fill them, finds flowers that work with their shapes. Photographer Robert Mapplethorpe gave her a three-tiered Rosenthal snifter, *near right*, that she fills with baby's breath and freesia. A companion, *far right*, is Venetian Art Deco, circa 1925; five feet tall, it takes flowers over three feet: huge lilacs, calla lilies, quince. It is the tall stems that make these vases seem fragile—and their bold placement that makes them look so spectacular.

The artists' artists

The three young partners of 1100 Architects—David Piscuskas, Ines Elskop, and Juergen Riehm—seem to have cornered New York City's artist market. They've designed sculptor Bryan Hunt's loft, the Blum Helman Gallery, and—now—Jasper Johns's town house. Artists respond to the trio's cool, abstract formal style; for example, Johns's rooms vibrate tonally with countless off-whites. What's next? Roy Lichtenstein's loft building.

Although architect Thierry Despont has a high-powered client list, including Calvin Klein and Oscar de la Renta, he keeps a low profile. Born in France and based in New York City, Despont is a history buff who immerses himself in a period before beginning a project. Right now, he is transforming Henry Clay Frick's baronial Pittsburgh mansion, built circa 1870, into what promises to be an extraordinary house museum. The history buff has plenty to work with: Frick saved all of his records, and his daughter maintained the house with staff until 1984. When it reopens, expect "the real thing," says Despont. "I would love to put back the smells and the music."

Duel purpose

The romance of this pair of unusual chairs captured Diandra Douglas' fancy almost as much as their lines and workmanship. "I have been collecting exceptional chairs all my life," Diandra says. "These, called officer's armchairs, were designed without armrests so a sword could be pulled out easily." Designed by the great *ébéniste* G. Jacob, the rare Early Empire mahogany frames were among the pick of show at the 1987 Winter Antiques Show in NYC—evidence of the new infatuation with romantic minimalism.

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ENTERTAINING

Getting to know the "maharajah set"—the lavish East/West salons of a Bombay hostess

BY WILLIAM AND CHESBROUGH RAYNER

A traditional Indian meal is served all at once; Sunita Pitember (left) presides

When Sunita Pitember was a child in Bombay, she passed a large stone house known as Windsor Villa on her way to school each morning. She believed that the house—awash with turrets, covered with ivy, surrounded by a high wall behind which stood a most magnificent jackfruit tree—was the home of Snow White and the Seven Dwarfs.

For the past eighteen years, Sunita and her husband, Pit, who is the grandson of the last of the Rana line of Nepalese kings, have lived in Windsor Villa, together with their son, Sajid, his wife, Zinate, and a six-month-old grandson. It is one of the great houses of India dating from the time of the Raj, when walls were still built of stone and lime a foot thick to check the ferocious Bombay heat, and much of the first floor was left open to take advantage of the breezes from the bay.

Windsor Villa is also the house where visiting dignitaries from around the world are most likely to be seen in Bombay. Artists, movie directors, industrialists, architects, and politicians meet with the "maharajah set" in Sunita's library and garden to exchange ideas and make contacts. As one young Indian journalist said, she "tosses people together like they were a salad, and in the process has established a whole new way of entertaining in the still highly codified Indian society."

In India, people tend to eat late, so we arrived at 9:30 P.M. to dine an hour later. We were ushered into Sunita's garden, in which only white flowers grow; the smell of jasmine and tuberoses permeated the night air. Women dressed in saris and men in tight-fitting Nehru jackets arranged themselves on intricately carved marble chairs and benches to await footmen serving Champagne, wine, whiskey, and fresh papaya, orange, and strawberry juices from silver salvers.

Indian hospitality doesn't allow for a simple menu. According to Sunita, you would never be served a fish mousse, roast beef, salad, and dessert—"People would say, my God, did you run out of food?" Also, because of religious taboos, Hindus don't eat beef, and Moslems won't eat pork; many others are vegetarians. So an enormous number of dishes must be planned.

Traditional Indian meals are served all at once on round trays called *thalis*, in the middle of which is rice or some variety of Indian bread, such as tissue-paper-thin *pappadum*. Around the perimeter are ten or more little silver bowls known as *katoris*, which contain an assortment of meats, fish, lentils, curds, vegetables, and sweets. To be polite, you eat with your fingers.

A typical dinner at Sunita's—where the table is set with Mappin and Webb silver—might consist of stuffed roast leg of lamb, prawns, a whole salmon, shrimp in a hot, piquant sauce, *hyderabandi biryani* (long-grain rice cooked with chicken and spices), *palak paneer* (spinach, cottage cheese, green chiles, cumin, and heavy cream), neatly notched carrot strips, okra cooked in a clay pot, saffron rice, lentils cooked in clarified butter, hot and sweet chutneys, yogurt, and, for dessert, pureed mango topped with silver leaf.

After dinner, we retired to the library's white linen chairs for coffee and liqueurs while the conversation centered around politics, the latest art exhibitions, and the movie industry. (In Bombay, more than four hundred movies are produced each year.) Occasionally, Sunita will arrange for a string quartet to play in the adjoining garden.

At one end of the library are two massive silver lions that were originally armrests on the Cooch Behar throne; nearby, seemingly teething on his toe, is a three-foot-long sixteenth-century silver sculpture of Lord Krishna as a baby. Off in a corner is an enormous Chinese urn of lapis-blue and gold porcelain; when the top is turned, an inner vase rotates to reveal scenes of old Cathay through a window. If the room sounds overcooked, it isn't: Sunita has the same flair for mixing disparate styles as she does for mixing different people.

Below left: Staff in starched whites. Below right: Limoges, Baccarat meet the East halfway

FREDERICK EBERSTADT

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3 tbs. brown sugar, packed
3/4 cup Kahlúa

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FOOD IN VOGUE

America the bountiful—best eating guides . . . a chocolate-maniac's cake. BY BARBARA KAFKA

Grilled guinea hen with a garden of vegetables; below, chef Jonathan Waxman

Given the incredible condition of the American dollar, 1987 may be the year to travel in our own land. In this country, as in France, it is necessary to make reservations several days to several weeks ahead at better restaurants. How do we find out which ones merit our efforts?

America has no red Michelin, nor its equivalent, a comprehensive, authoritative guide to all of America's best restaurants. Even if Michelin were to come here and put together a red guide, I would probably have problems with it, as I do with their Italian guide. The taste is too French—too fancy—and not Italian enough.

There are difficulties in making an American guide. Size is one: how can one book cover all of America? A coherent standard for fine cooking is another. There is a notion of what French food is and what makes it good. In America, a guidebook editor has to find a standard for "good food" that encompasses ribs; elegant French cuisine; rural, urban, and regional Italian; Japanese; Tex-Mex; new American cooking; steak houses; kosher delis; and every other kind of food you can think of.

The answer to comprehensiveness seems to be to forget it. Instead, there are guides to one city, to a group of cities, to a certain kind of restaurant across the country, and so on. Standards, in most cases, are the province of an individual palate. If you like the writer's taste, you're in good shape; but if you're in a strange city and have no way of judging the judge, you may be in trouble.

Grading systems, numerical or otherwise, would help. For example, it is often hard to decide on the relative merits of restaurants in William Rice and Barbara Goldman's *Where To Eat in America* (to be published next month by Scribner's), which is too bad since they cover the greatest number of cities.

Most of the writers of city guides are newspaper food critics. It's only logical. They have to do the legwork for their jobs. A notable exception to this approach is provided by the Zagat guides to restaurants in New York City, Washington, DC, Los Angeles, San Francisco, and Chicago. Instead of relying on an expert or two, the Zagats tabulate ballots from hundreds of knowledgeable people in each city on computers that organize the information according to price, location, style, quality, and service. Entries are short and the guides are small and easily portable.

What amazes me is that the statistical approach—plus selected comments of witty diners—produces such authoritative guides. (That doesn't mean I agree with all the Zagat rankings, which tend to be a little conservative.) At $8.95 each, this is a fabulously reliable series that doesn't snoot you out when you want chili.

Mariani's Coast-to-Coast Dining Guide compiles the views of newspaper food critics in forty-one cities. You won't stick it in your pocket, but it is the best of the multi-city restaurant guides. Ellen Brown, who writes about Cincinnati and Washington, DC, is first rate, among others.

Cities like New York, with huge numbers of restaurants, also proliferate guidebooks. *The New York Times* has spawned two: Bryan Miller's *The New York Times Guide to Restaurants in New York City* and *Mimi Sheraton's Favorite New York Restaurants*. Miller is now the critic for the paper. Sheraton used to be, but now makes her reportorial home at *Time* magazine. It's interesting to compare their authoritative, diverging views.

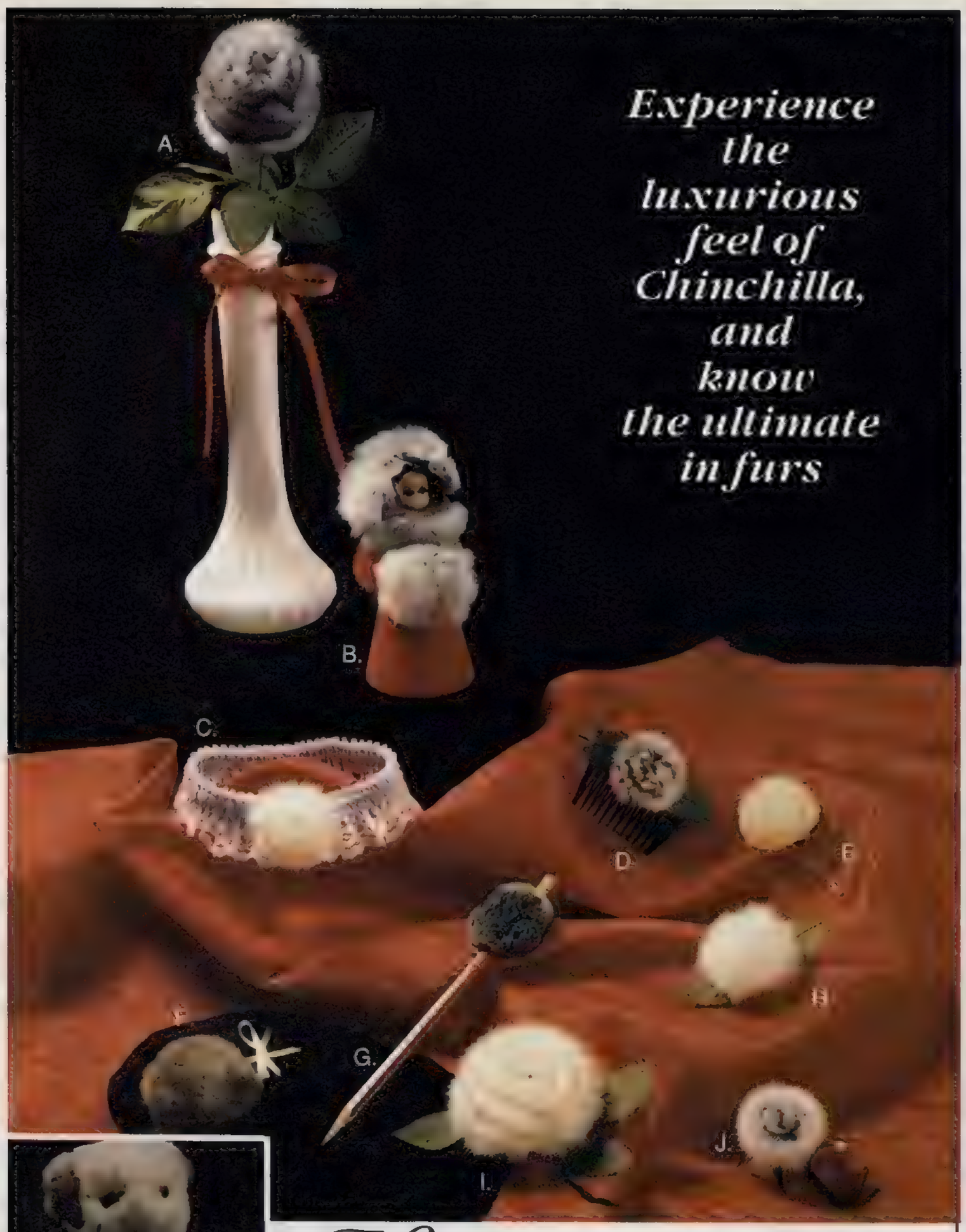
We used to hear about the "French Chefs' Mafia," a group of the strongest and the best, like Bocuse, Guérard, and Troisgros, who patted each other's backs in private, promoted each other in public, and became the overwhelming presence in the international food world. In recent years, I have noticed the same thing happening in the U.S. First evidence surfaced in 1984 at San Francisco's Stanford Court Hotel. An extravaganza of a party was thrown for James Beard's birthday, to benefit KQED, the local public television station. Chefs from all around the country came to cook the huge meal.

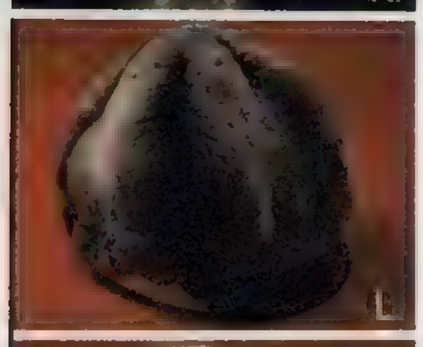
Since then, that group—Michael McCarty and Wolfgang Puck from Los Angeles; Jonathan Waxman, now in New York; Jimmy Schmidt, now in Denver; Brad Ogden and Jeremiah Tower, now in San Francisco; Alice Waters, the once and future queen of Berkeley; Paul Prudhomme, New Orleans's king of Cajun; Mark Miller, now in Santa Fe; and Larry Forgione from New York—have become the new, highly visible and articulate "American Chefs' Mafia." The troops reassemble for worthy causes and for annual remembrances of James Beard.

Even at the very first James Beard party, Jonathan Waxman, who was *(Continued on page 134)*

Chocolate Fudge Cake Deluxe, so rich that icing would be redundant

Top, JEFF McNAMARA, bottom, SUSAN WOOD. Details, last pages





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FOOD IN VOGUE

(Continued from 133)

in charge of the meal, showed an incredible capacity for organization, an underestimated and highly valuable quality in a chef. When Waxman came to New York City with his partner Melvin Master, a wine expert, they proceeded to open three successful restaurants—Jams, Bud's, and Hulot's—in fairly short order. Now, they have opened Jams of London at 42 Albemarle Street (493-3600), close to Brown's Hotel.

I think London is ready for good American food after its love affair with hamburgers. Interestingly, what the English themselves have been doing is similar to the new wave in American food: the best local ingredients, freshly prepared, with an eye to French technique. If there is one great difference, it is that Americans grill more.

To London, Waxman brings his fabulous eye, imagination, palate, and gift for simplicity; Master, his American wines. Waxman is having fun adapting to a new group of ingredients, among them game birds, oysters, and unfamiliar fish like red mullet and English sole.

When in London, go cheer for the home team. Take your friends and show them how good we are.

Edna Lewis, with *The Taste of Country Cooking*, may have been the first author to convey her personal vision of a strong culinary heritage, the black cooking of the South. Verta Mae Smart-Grosvenor continued the job brilliantly with *Vibration Cooking*. This season Gene Hovis in *Uptown Down Home Cookbook* (Little Brown) and LaMont Burns in *Down Home Southern Cooking* (Doubleday) are the latest to write, and to cook, in this vein; and both men are unabashedly celebrating a tradition that was created and handed down to them by strong women.

LaMont Burns, a restaurateur in Encinitas, California, and creator of a nationally marketed barbecue sauce, says: "I have to smile when I hear men talk about their new freedom to respect strong women and deal with them as equals. I never knew there were any other choices." He is talking about his great-grandmother Lucinda, his grandmother Ausiebelle, and mother Thelma, all professional cooks.

Gene Hovis, a private chef in New York City, also writes out of family tradition. Writing with tender nostalgia, he remembers "a generously proportioned woman munching a piece of sweet potato pie at my grandfather's funeral. . . . The mixture of grief and a galloping appetite made an indelible impression on one small boy."

Hovis has led a busy New York life for many years, first as an actor, later as a chef. Many of his recipes, including Chicken Breasts in Orange-Cognac Sauce, Stuffed Fillet of Beef with Shallot Sauce, and Smoked Salmon Mousse reflect his urban life, as does his Chocolate Fudge Cake Deluxe, which is rich, moist, and not overly sweet. This cake, says Hovis, a chocolate maniac, served with whipped cream and a cup of black coffee, "is just what the chef orders for after dinner." ▽

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The Mauritius/Madagascar express . . . Da Vinci dazzles Montreal . . . Southern comforts. BY RICHARD ALLEMAN

Linking the ultra-exotic Indian Ocean isles of Mauritius (*right*) and Madagascar (*below*) is an exciting new two-week trip plotted by Britain's Swan Hellenic travel company. Accompanied by naturalists and local guides, the tour offers a chance to see some of the world's rarest flora and fauna: from giant orchids to pink pigeons to furry little lemurs—which live only on Madagascar. Added attractions are lively markets, fantastic temples, and pristine beaches for swimming and snorkeling. Departures are set for September 9 of this year, March 9 and September 7 of 1988. $3028 covers hotels, meals, sight-seeing, and flights between London and the Indian Ocean. Travel between the U.S. and the U.K. is not included. See your travel agent or page 142 for further details.

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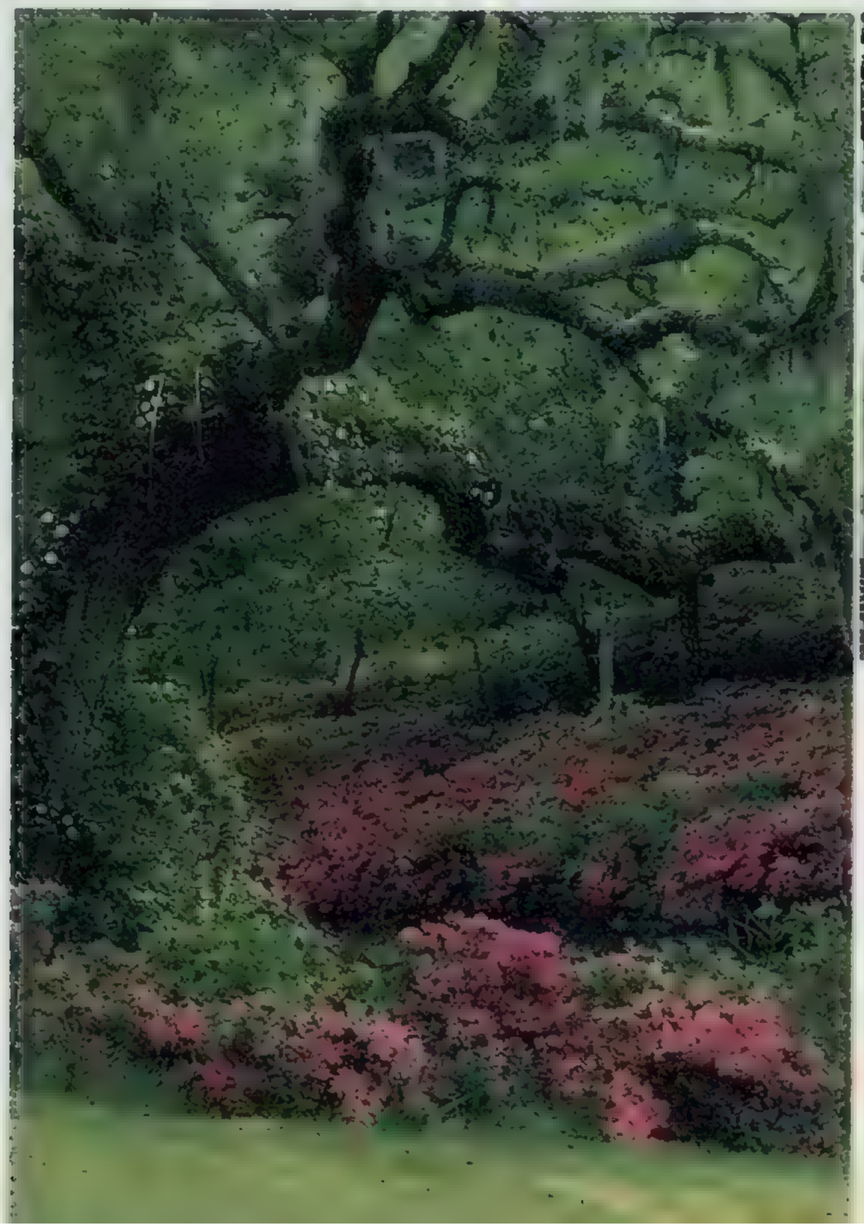
California comeback: the grand old Santa Barbara Biltmore Hotel, a local landmark since 1927, has just been taken over by the prestigious Four Seasons Hotels group. Planned for the property: a $13-million redo to make the "Four Seasons Biltmore at Santa Barbara" one of the most luxurious resorts on the West Coast.



For the ultimate in Southern comforts, South Carolina's Middleton Inn, above, is drawing raves. On the grounds of lush Middleton Place plantation, left, the Inn offers rooms with fireplaces, huge windows, luxurious baths—plus riding, tennis, and fabulous food at the nearby Restaurant at Middleton Place, where legendary Southern chef Edna Lewis minds the kitchen. Phone: 803/556-0500.

Sweet Saturdays

Every summer, the Caramoor Music Festival brings top classical artists to the Mediterranean mansion and gardens of Caramoor, a millionaire's estate turned museum, fifty miles north of New York City. Making a day at Caramoor extra easy this season is a rail package that leaves NYC's Grand Central Terminal on Saturdays at 2:48 and 5:48 P.M., June 27 to August 22. The cost: $29.50—includes round-trip travel, a house tour, and concert. Call: 212/340-3141 weekdays, or 914/232-5519 Saturdays.

Top left: W. FISCHER/FPG; top right: E. ZIESMANN/FPG; bottom right: TOM CRANE

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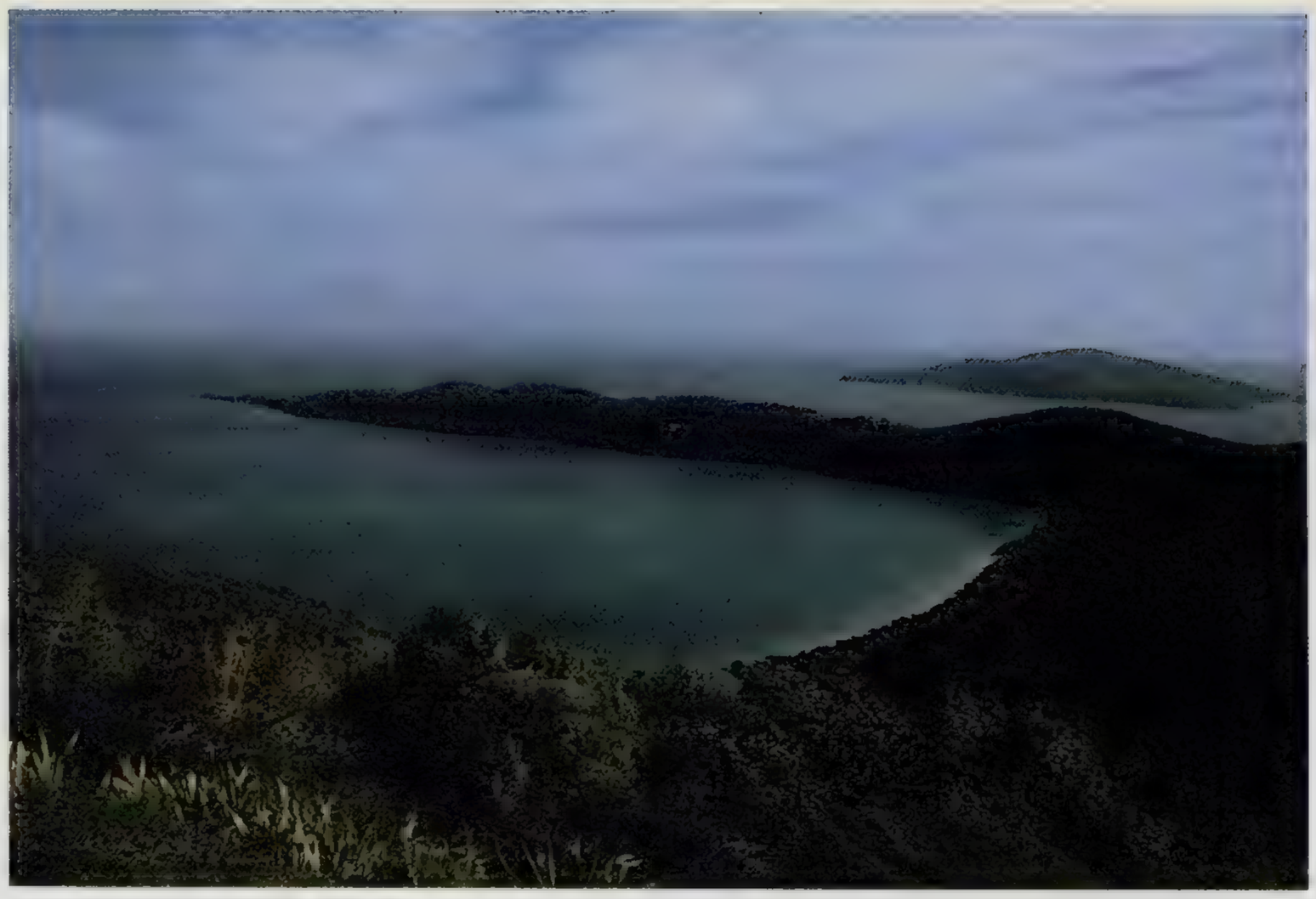
TRAVEL

THREE FOR THE ROAD

A connoisseur
of doing nothing,
her daredevil husband,
and their baby
go barefoot on St. Thomas

BY SUSAN BOLOTIN



My husband and I approached taking our one-year-old on vacation in the same way that the Joint Chiefs of Staff plot the contingencies of world war. No detail was too pathetic, no concern too puny. We badgered reservation clerks worldwide: "Exactly what *are* the dimensions of your porta-cribs?" And our list of demands was interminable. We wanted a place—no more than a four-hour nonstop flight from New York—that could guarantee warm, sunny weather. We had to feel comfortable with the native language, which, for our family, left English, French, and gibberish. The accommodations couldn't be too rustic, but they couldn't be too chic, or too dear. We wanted to avoid, if at all possible, revolution, disease, and large-scale racial tension. We demanded cleanliness—and we had to have that crib, a high chair, and a good, reliable babysitter on call.

My husband and I are not raising some tender flower; on one weekend trip to a country inn, our daughter slept, and slept well, in a laundry basket shoved into a closet. But we didn't want to worry, needlessly or not, about the adequacy—let's say it, the Westernness—of the pediatric medicine available on some stretch of exotica. Besides, this was to be a vacation; if we planned everything before we went, we wouldn't have to think about anything once we arrived.

We decided on St. Thomas.

We should have known.

As we were approaching the capital city of Charlotte Amalie, the pilot, who had one of those unplaceable, vaguely south-of-Missouri accents, came over the loudspeaker. As he mumbled on about a wind shear and heading back to San Juan, the rumors started flying faster than the plane: this was the pilot's first flight as captain; he didn't have the guts to take the big bird down on that small airstrip. I had no idea who was playing Liz Smith to our 727, but I was so glad to see Puerto Rico that I felt like a chorus girl from *West Side Story*.

That was until we learned that there were not nearly enough small planes to take us all to St. Thomas, and that the order of boarding was to be determined by one's success in elbowing to the front of the line. The kicker was that had we flown directly from New York to San Juan and transferred to the prop plane we were then waiting to take, we would have saved hundreds of dollars on our two round-trip tickets.

But who cared? So it took eight hours to get to Charlotte Amalie, and another hour to get our bags. We could take pleasure in knowing that the people who had pushed their way out of San Juan first had had to wait *four* hours for theirs. More to the point, we were on vacation, we could have all the rum punch and Snickers bars (an unbeatable combo) we could buy, and the baby seemed to enjoy not knowing where she *(Continued on page 140)*

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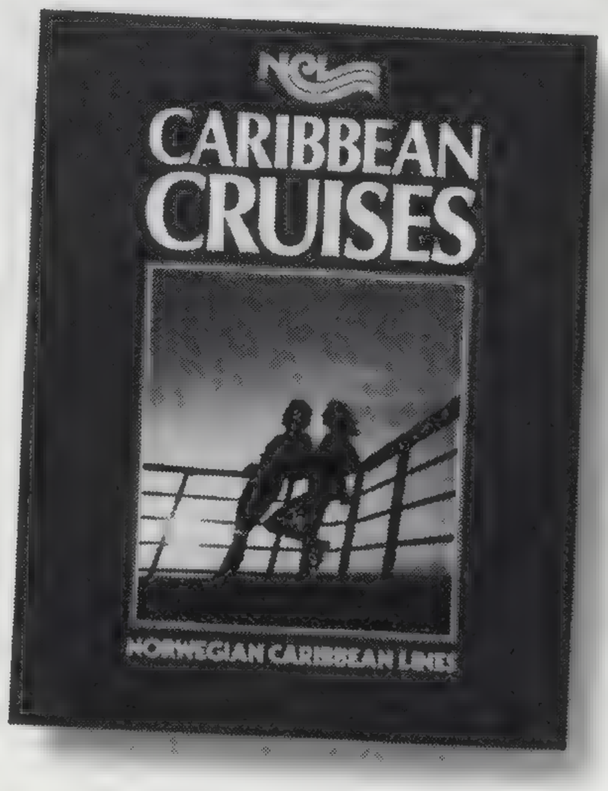

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(Continued from page 138)

was, or why we were all sweating so much.

When we finally made it into a taxi, we discovered it was a group affair. We—the ones with the baby, the ones obsessed with a quick and easy arrival—were, of course, the last to be dropped off: Our hotel, a resort called Bolongo Bay Beach and Tennis Club, was quite far out toward the eastern tip of the island. ("Far out" on St. Thomas means a twenty-minute drive.) It was worth the ride. We left people off at the fancy resorts, and we knew we would have hated their this-could-be-Iowa decor. We passed the tiny pensions, where we would have felt self-conscious every time the baby whimpered. But Bolongo Bay made sense: though unprepossessing from the road, and surrounded by the high wire-mesh fence that is ubiquitous to so much of the Caribbean, it is a friendly, welcoming place, perfectly set up for families, or for anyone craving convenience on a vacation.

As a wise friend described it, Bolongo Bay is a middle-class country club—which sounds like an insult, but shouldn't. Three long, low buildings, two stories high, sit unobtrusively, and beautifully, among groves of coconut palms. The rooms, which open onto the beach, are fine—not fantastic, but much better than O.K.—with modern bathrooms, kitchenettes, individual terraces and, control yourself, cable television.

At one end of the resort is a restaurant/bar, a pool with a swim-up bar (one of those amenities whose inventor I would love to invite to dinner), and a patio just right for "vacation dancing." I mean, where else but in the Caribbean does two-stepping to endless strains of *Yellow Bird* sound like a terrific idea?

A few hundred feet down the beach are the headquarters of the St. Thomas Diving Club—a large shack where guests can pick up snorkeling equipment (free), sign up for a diving lesson (likewise), or shop (guess). In front of the club sit a Sunfish or two, waiting for someone to take them out into the bay. (A sailing instructor also sits there most days. He'll give impromptu lessons, take out a novice, or rescue the overly cocky.) Nearby are stacks of the most comfortable rafts—thick, thick foam—this connoisseur of doing nothing has ever dreamed on. A yacht, two diving boats, and a fifty-three-foot sailboat are docked at the pier, ready to take on passengers for the daylong cruises—to nearby Buck Island, St. John, the magnificent Magens Bay—that the resort offers (free for guests staying a week or more).

> "Only in the Caribbean does two-stepping to endless strains of *Yellow Bird* sound like a good idea"

At the far end of the resort are another bar and informal restaurant, barbecue grills and picnic tables, a pro shop, and four tennis courts (free, lit for nighttime play). The feeling is a little Club Meddish, a little Catskills, and really a whole lot of fun—except when your child wakes up screaming with a 104° fever, which ours did.

Who knows what it is about a resort that attracts nice people, people with whom you actually want to be friends? But Bolongo Bay is one of those places: throughout our mini-crisis, people were great—showing up with Tylenol, recommending favorite methods for bringing down fever.

But the irony was obvious immediately: We had assumed, in an extension of the worst kind of chauvinism, that a U.S. Virgin Island would feature American medicine. Wrong. Most people on St. Thomas use the clinic at the hospital where, we were told, our baby would be immersed in a tub of ice. We wanted a private doctor, and we found one—through the kind recommendation of the hotel's receptionist. This doctor was a very nice man, with a very nice goat nibbling on his flowers. He correctly diagnosed and, in a vague sort of way, treated an ear infection, which just goes to show you.

While the baby was sick, we ate an enormous number of meals in our room, which also goes to show you: New York City is not the center of the take-out universe. Also, just down the beach from Bolongo—where the food is good and plentiful, but somehow not special—is St. Thomas's hot restaurant, Fiddle Leaf, an elegant place where we forgot all those pizzas and hamburgers over leek soup, blackened swordfish, and a knock-out chocolate dessert with white-chocolate and raspberry sauce.

But more importantly, during the baby's illness, we took total advantage of the resort; the incredible convenience of Bolongo Bay, its very layout, saved our vacation. All the facilities—and all those friendly mother's helpers and babysitters—were right there. And the proximity of the rooms to the beach meant that, while the baby napped, we could tan or, more accurately, bake under a fine glaze of #15 sun block. (I couldn't help but notice that one of the few vacationers who dared to face the sun skin-on—risking cancer, nay, wrinkles in the name of all that is temporal about vanity—was a woman with a tattoo on her shoulder. "Uh-*huh*!" as my grandmother would have said.)

Through my good offices as a willing babysitter and, more truthfully, because I believe that if God had meant us to swim underwater He would have given us gills, my husband was able to learn the basics of scuba diving. John started in the pool, along with a handful of other guests *(Continued on page 142)*

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THREE FOR THE ROAD

(Continued from page 140)

taking advantage of the club's free lesson. They learned how to breathe underwater, clear their noses underwater, and signal the instructor that they thought they might be drowning. People's ideas of a good time vary wildly.

John is an intrepid kind of guy: He signed up immediately for the beach dive, a fifteen-minute underwater excursion off Coki Beach. His favorite part was feeding bread to the fish. "They nibbled at my fingers!" he kept telling me, trying to make me jealous, I'm afraid. Not even the vision of Darryl Hannah nibbling at his toes would have convinced me to seek out an activity premised on breathing through a mouthpiece. But Coki Beach is beautiful—perfect for what I like to think of as "normal" swimming—and if you want to see fish get their due without having to go underwater yourself, show up at feeding time at the nearby Coral World Undersea Observatory.

My husband was not to be stopped. He couldn't wait to go on the dive to the sunken ship—fifty minutes underwater, swimming around the ghostly remains of some exotic frigate, he imagined. Even my perpetual enthusiast was a little disappointed to discover that his destination was a very ugly, very rusty freighter that had sunk in the bay off Charlotte Amalie in the 'sixties. It was hauled to its current home off Buck Island so that beginning divers like John could pretend they were explorers, or something equally hirsute.

John passed on the reef dive, next on the club's diving menu, deciding, he said, to focus on his tennis. John loved the pro, who encouraged him to discover the killer within. "Gr-r-r," I growled. "Let's go shopping."

Charlotte Amalie is, as everyone knows, a duty-free shopping paradise—or hell, if your charge accounts are overdue. Cardow Jewelers and H. Stern for gems and gold; A.H. Riise and Little Switzerland for just about everything; linens, perfume, cameras, European toys—they are all there. Also there are marauding hordes of bargain-mad passengers let out of their cruise-ship cages for a day. May the best shopper win.

The cabbie who drove us back from town had covered each of the taxi's bucket seats with a T-shirt. Even the baby smiled. It was more than the driver's ingenuity that made us happy: We were totally relaxed, content with each other, and glad somehow that the baby had chosen such a beautiful spot in which to get sick. Walking with a feverish child for hours on end in the middle of the night is never fun, but it's better if you can do it barefoot on the beach, with the surf washing over your toes, and the palm trees bending ever so gently in a wind that carries your lullaby far away.

For further information on traveling with a child, write TWYCH (Travel With Your Children), 80 Eighth Avenue, New York, NY 10011. Publishers of the newsletter "Family Travel Times," plus "Skiing with Children" and "Cruising with Children," they also provide vacation advice for subscribers. ▽

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VIEW

NEWS: PARIS/MILAN

Fall/winter begins. On these pages: the stars, the season, the report from the runway . . . .

The jacket imperative

Throughout European collections, they stole the shows: jackets for day, for dinner, for moving through fall and winter; jackets topping a shorter, snappier skirt, setting up the season's high spirit. *(Continued on page 146)*

Ups and downs of fall: shorter skirts *Above left: YSL*

Short takes

Left: Suit at Versace

Fall crops: short and sweet

Above: Commes des Garçons suit

Sure shaping

Buttoned-up Alaïa: above

Fall's new quilt complex

In leather, left: at Chanel

Suiting up, in a new shape

Tweeds, left: from YSL

GUY MARINEAU

KRIZIA

FOTO GIOVANNI GASTEL

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VIEW

News: Paris/Milan

Night moves: jackets

The star of the season goes on into night: as a tweed, a tuxedo, a wonderfully ornamental piece. *(Continued, page 150)*

Boleros for big nights

Left: from YSL

Tuxedos: the beat goes on

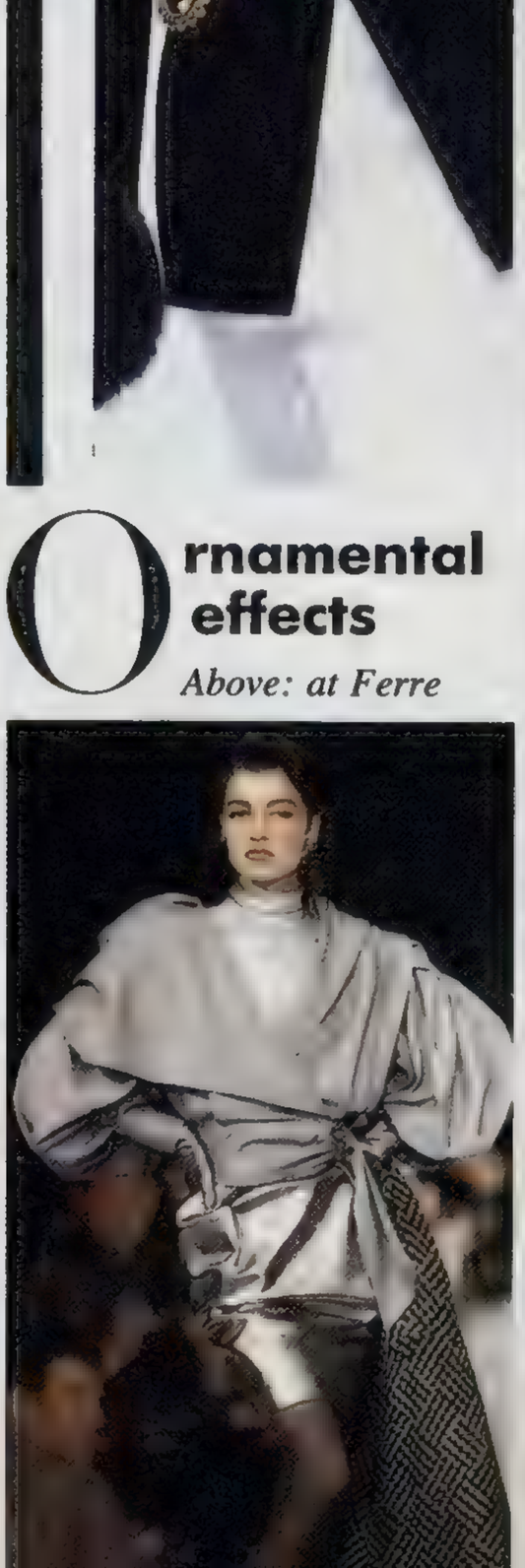
Below: YSL's dinner jacket

Small jewels

Above: Rykiel

Ornamental effects

Above: at Ferre



Dinner tweeds

Left: Giorgio Armani

Restaurant dressing

Right: Ungaro

GUY MARINEAU

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VIEW

News:
Paris/Milan

Accent on color

Black goes on; but designers serve up real color. Red is everywhere, an attractive alternative.

(Continued on page 152)

Jellybean colors, suits with shaping

Above: Montana's gabardines

The hourglass, taking shape

Below: Gaultier's green

Jackets: longer, easier, often in right-on red

Brightening black, above: at Armani

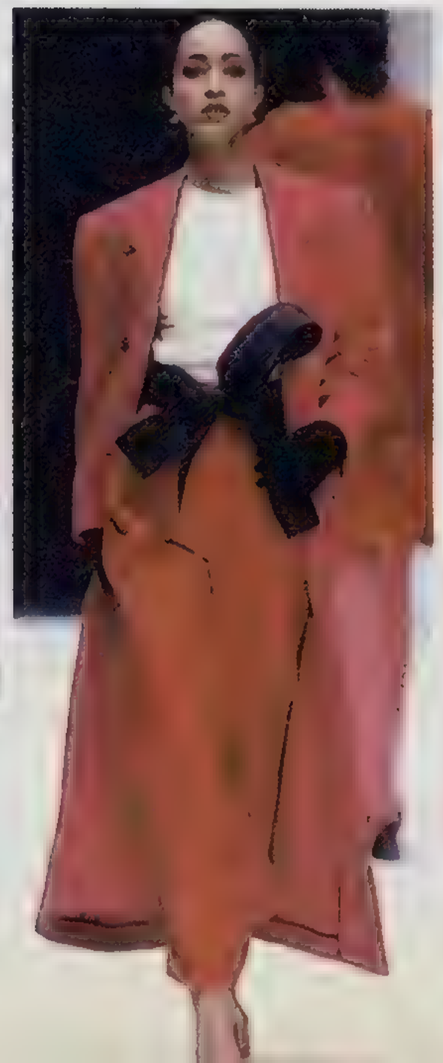
In multiple: colorful effects

Coats, above: from Rykiel

GUY MARINEAU

In the pink

At Kenzo, above; Ferre, below



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Night news: short dresses

For every type of evening—from dinner to grandest of the grand—the answer is a short dress. Draped, shaped, with lace, flounces, or bareness. *("View" continued on page 154)*

Plaid tidings, dinner dressing
Above: Guy Laroche skirt

A welcome change of lace
Above: at Valentino

Littlest black dresses
Above: Chanel

Color by night
Ungaro's body-hugging, above left

Dance action
Left: sheerness at Azzedine Alaïa

Grand style on a smaller scale
Above: Ungaro

Short and shoulder bared
The shape-up, left: at Ungaro

GUY MARINEAU

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VIEW

News:
Paris/Milan

Over all: coat changes

Finishing it off: coats with ease, with new shaping; shearlings, an unexpected stole revival. *(Continued on page 156)*

Shearling: shaped-up

Above: Fendi's fly-away

New ease at Azzedine

Right: Trenchcoat

Stole of the night; color sparks

Above: Ferre's satin; right: pale-green lamb at Mario Valentino

The news is quilting

"Aviator," right: Rykiel

Burly bathrobe of shearling

Left: Mario Valentino

GUY MARINEAU

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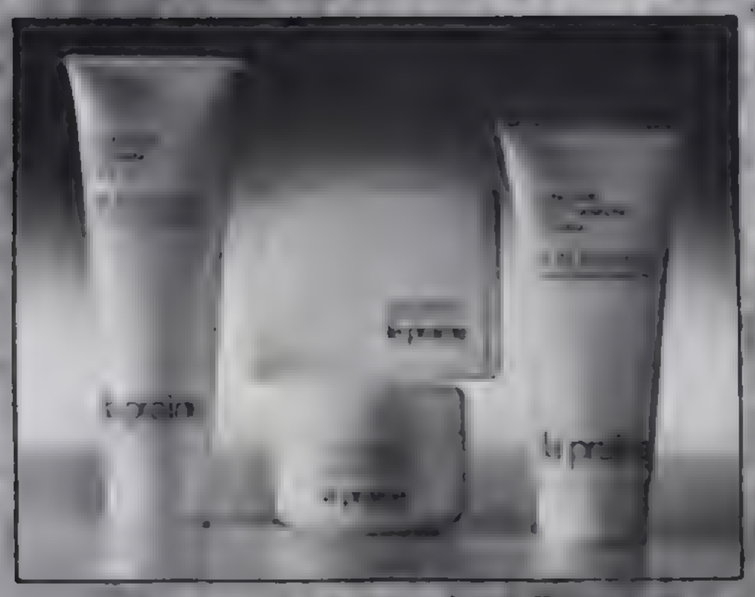

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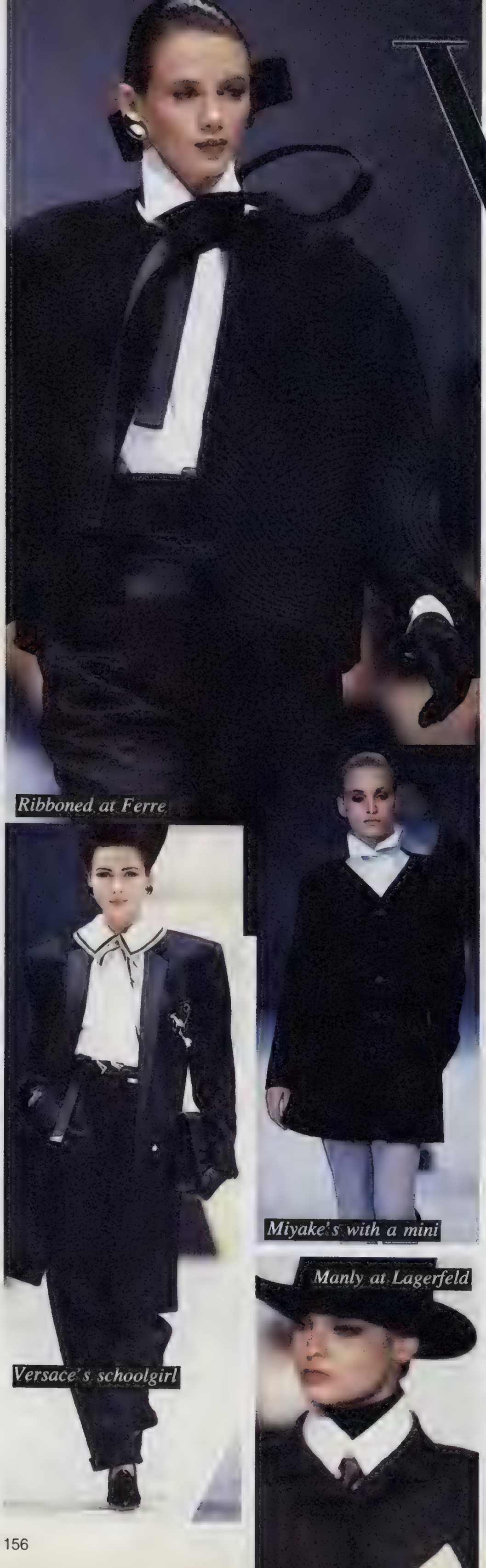
The great white shirt

IBM and Brooks Brothers may have honed the white shirt into a classic, but it's European designers now who do it best. The appeal? Crispness, brightness about the face. Key, too, is the way it's worn—with just a bit of irreverence. Montana tucks a shirt into a strapless dress. *("View" continued, page 158)*



Ribboned at Ferre

Miyake's with a mini

Versace's schoolgirl

Manly at Lagerfeld

Ferre's fop

Basics: Comme des Garçons

Other side of evening: Byblos

News: Quite simply, a special white shirt—in a fabric of substance, cotton or linen. It's as versatile, as useful, for fall as the best extra jacket

GUY MARINEAU

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VIEW people in fashion are talking about what's coming...

Fall stars, lengths, legs . . . hot designer styles, stores, shades . . . summer flower charm . . . working-woman shoes, racy dress-for-successing

People are talking about . . . the coming fall season, an inevitability at this time of the year when new fall/winter clothes are now making their first store appearances. New takes on tailoring are hot news; so, too, are the clear presences of jackets, new bright colors, short evening dresses, leggy looks. One difference that's immediately apparent for fall '87 has to do with the subject of lengths—mostly shorter now. Are they really different? Yes. For spring and summer this year, skirts at Calvin Klein measured in, from waist to hem, at twenty-three inches; for fall, they're now twenty-one (also at Geoffrey Beene). David Cameron is making skirts this season eighteen-inches short. Short or shortest, almost everywhere there's some fall skirt-length difference. . . . What's happened to fantasy fashion? Is it something women can no longer afford? " 'Giddy' is selling," claims Bill Blass. "People like to be amused." "Fantasy is in your life not your clothes," believes Italian Gianni Versace, a designer who has been known for his dresses made totally of chain mail. "Between very pared-down design and exaggerated design," says once-iconoclast Claude Montana, "there is a balance, which is the future."

Dressing is becoming smaller—generally shorter and close-to-the-body; that doesn't mean that luxury has gone by the board. Watch for fur trim in more than abundance for fall—wrapping necklines at Donna Karan or Ralph Lauren, skirting hips or hemlines at Bill Blass, trimming sweaters or gloves. Sable and "cat" looks are frequent furs of preference—some charming, some simply aging. . . .

What's new? In a fall shoe season when high-heeled pumps are the prevailing fashion message, Isabel Canovas—French accessory-maker extraordinaire—has come up with her first shoes ever: new versions of the most basic pumps. Each handmade, pumps turn up in python or calf; for night, in black silk ottoman. Canovas shoe "jewels" are then meant to be clipped on: feathers, pleated silk bows, brass, or colored-stone clips. In the Canovas tradition, all are richly ornamental. . . . Charles Jourdan's added thought of the season? A special group of suede or calf pumps, boots, and flat shoes—all with newly designed rubber sole (Alistair Blair showed the shoes with his London fall collection). The new soles are intended to last—and last, be non-slip, provide extra comfort for working women. . . . For the hottest specs of the summer, women are heading to the just-opened Alain Mikli shop in Paris, on rue des Rosiers; in the U.S., they're going (on Melrose Avenue) to LA Eyeworks. Shades of choice? New tortoiseshells, smaller closer-to-the face shapes, directional "retros."

"Sable or spotted 'cat' effects are frequent fall fur trims of choice.

Some are charming, some simply aging"

Reassuring: This year signals the 150th anniversary of Hermès. (Thierry Hermès, in 1837, first crafted saddles and harnesses in Paris.) To collect, in honor of the occasion: a new anniversary Hermès scarf or sparkler-embroidered velvet flat ballerina slippers. . . . For fans of the movie "Black Widow": At Tiffany & Co., a spidery pin (for $4800) bears the unmistakable design style of Paloma Picasso. First commissioned for Theresa Russell and film, the pin comes embellished with diamonds, white gold, black onyx, a red spinel center.

All Sproused up: Come September, Stephen Sprouse (the store) opens in an old firehouse on Wooster Street in NYC—with everything from "couture" cashmeres and jerseys to an inexpensive "SS" collection of T-shirts, fuzzy mohairs, printed denims, and jeans. "Post-punk dressed-for-success" pieces include new flannel suits à la Sprouse in grey, red, black, or army green: innovative designer style for working men or women. . . .

SUMMER '87 FLOWER POWER? IT MAY HAVE STARTED WITH THE CHARM OF YSL OR PATOU COUTURE ROSES; BUT THERE'S AN ABUNDANCE OF "MAJOR" FLOWER PINS NOW. FOR FASHION HORTICULTURISTS: SAVITT'S STERLING BLOSSOM, ANGELA CUMMINGS' GOLD ORCHID, VAN CLEEF'S CAMELLIA, PERETTI'S GOLD-AND-SILK POPPY—ALL TO PIN WITH PANACHE TO SUMMER JERSEY. . . . CASHMERE HAS TAKEN ON NEW PROPORTIONS: NOW AT NYC'S CASHMERE-CASHMERE (A SECOND SHOP OPENS IN CHICAGO THIS MONTH) ARE CASHMERE SHORTS, MINIS, ALSO A JUST-FOR-SUNNING BLACK BIKINI. —KATHLEEN MADDEN

Patrick Kelly is the name; a crisply witty style is his game. And buttons and bows are two of this American-in-Paris's fashion signatures. New from Kelly now: a just-designed line of denims for Benetton. . . and new accessories, too—notably buttoned-up gloves, bright button earrings. Packaged kits offer up whimsical mixes of bows or buttons to pin on anywhere. Kelly-style, gauntlet gloves might each take a mere dozen.

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Calvin Klein Sport

The hot topic in fashion isn't summer...

Fast forward: that's how summer plays from here on. Hot-weather dressing is less of an issue—you have what you need or you have to find it (possible, but not easy). The real action moves to fall.

...it's legs!

The usual question—how is everything going to look next season?—has been supplanted by a new one. How short is short? Media hype aside—lengths are shorter everywhere, legs are highly visible everywhere.

What does it mean? A return to hemline mania—tape measures and all. Not really. But it tells you that the proportion of fashion has shifted. . . that shorter is what looks better now, what works better. It doesn't mean that there's only one short length, one short look—this is 1987, not 1967. And it isn't a question of whacking ten inches off old skirts and thinking you've got it. While you may be able to "edge" a skirt up a little—to get it short*er*—you won't be able to rework an entire look. The best short looks are designed that way from the start . . . balanced by a different kind of top, with a different kind of line.

Shorter—sooner rather than later. You don't have to wait until fall. Summer and bare lengths are natural companions . . . and the best hot-weather looks still available are the leggiest. Looks on the more casual side of summer. . . from irresistibly bright, bare tank dresses. . . to the mini-est white denim mini and striped bustier top to strapless tube dresses. . . to longer-yet-leggy shorts with halters.

Where to find this kind of carefree, relaxed dressing—places where leisure clothes are the main attraction year-round—The Gap, Benetton, Esprit, Banana Republic—you know the names. And from unexpected places. Some of the most inviting summer discoveries can be found in the world of lingerie dressing. Mixed with standard leisure fare, they soften the edges, add an element of delight that "turns" a look. A jeans jacket takes on a whole other character worn over floral lace shorts; the same for a white sweatshirt with a white eyelet skirt.

Another thread that leads you from summer to fall—a new way with color. What looks prettiest in warm, sunlit places, in non-working situations—the palest colors. What to keep your eye on for fall: the evolution of deep, bright coloring—not as a replacement for dark colors, but as an "addition to." One of the best-looking jackets—in clear yellow—slides over black, works as an outstanding accessory. Ditto, a great jacket in red. It's never color all the way (the only exception—a notable one—at Saint Laurent).

Thinking beyond the idea of seasons. . . is thinking modern. If you're looking for "real" clothes to wear now, anytime, you have to look to designers who think of seasonless possibilities and whose use of fabric/texture allows those possibilities to become reality. Fabrics like the lightest tropical weights of wool. . . silk blends. . . thin jerseys; fabrics that reach a little further, do more than one job, last more than one season. Designers identified with this seasonless thinking: Geoffrey Beene, Donna Karan, Calvin Klein.

...changes

Certain signals stand out at this point, signs of changes to come, to watch. The new lengths and proportion, the new sense of coloring head the list. Others:

- Jackets with everything—a continuing factor in day dressing.
- A different, body-close line—a smallness of shape that doesn't rely on tight or tortured effects.
- A new evening attitude—the idea that more is not necessarily more, that fantasy is not necessarily a valid answer. Quality of design and texture outweigh mere dazzle every time.
- New ways with bareness—a move from classic straplessness to necklines that reveal skin from different angles.
- Finally, a word to watch—stretch. A word taking on new meanings all the time as an element of real dressing—added to wool knit or wool gabardine for day, added to silk crepe or lace for evening.

...and more

But there's something else happening in fashion this fall that bears watching, something that goes beyond the subject of news. We introduced the idea of "other voices" last month; it's an idea worth reviewing. Today there are designers—in growing numbers—who think in other terms, who design from another sensibility. They don't conform to conventional standards of dressing, day or night: evening doesn't automatically mean ruffles or bareness; day clothes don't have to work in the obvious way. Their approach: individual, pure in style, strong, but low-key.

The strength, the unconventionality you find in this dressing—dressing that's "other than"—you find echoed in other ways. . . in a very interesting way where accessories are concerned. What attracts you most: what's most unexpected, what goes past the traditional glitter-and-stones. There's a new breed of accessory—exotic, ethnic, one-of-a-kind, sometimes antique, always ornamental in a totally different way. Think of chunks of polished horn, hammered brass, ivory, wood—in wide cuffs, in neck rings, in oversized earrings. They share a purity, a strong elemental quality. What they symbolize—what "other voices" symbolize—not only a different sensibility, but a difference in style.

As the season goes on, the contrast of that style with a more conventional, more expected one will become more apparent. A contrast that sets up a new fashion framework, with new possibilities. . . and starts a story that will be continued over the next few months.

diary of a glad housewife

A SUMMER FANTASY

THE SETUP: an ideal situation
A carefree, outdoor-type-of-a
nonworking kind of summer
THE CAST OF CHARACTERS:
happy wife, played on the new
pages by actress Casey Lowell.
Handsome husband. Assorted
cute kids. One
Nanny (we
THE FASHION: perfect for a
sun-filled leisure environment
where the demand is not on
"what works," but on what's
prettier, softer, a little gentler.
Keys: delectable coloring,
smaller shapes, sometimes,
borrowed-from-a-man
touches; always, the twist of
personal style. Plan is dressing
to please—and does it ever.

Overslept! So did the kids! Mad scramble. Another week off to a fast start. Had to drive Peter to the office. Help!

Dressing in character: What goes on in a hurry and looks terrific—the brightest yellow trench coat—over a night-gown, anything! Small bag for keys, change. No time for real shoes—let's get going. Rubberized cotton trench, Calvin Klein Coats. Sleep-slip Jackie Rogers Couture. There ten pages: hair, Madeleine Cofano for Bruno Dessange; makeup, Andrea Paoletti. Details: stores, see last pages

Monday: Another week off to a fast start . . .

Cloudy morning. Played catch-up in the kitchen. Just the two of us—a real treat. Sun appeared later. A glorious afternoon. . .during nap time, a gardening break. I can't remember when the flowers have looked this good—wonderful color as far as the eye can see—another treat. *Dressing in character:* Someone's in the kitchen with Carey, *left*—baby Archie. And easy-to-work-in, easy-to-look-good-in clothes—actually men's clothes: mauve oxford shirt, blue-and-white striped cotton trousers, striped tie as a belt. All, Polo by Ralph Lauren. . . .*Right:* A field day for personal style! It starts with a little pale-blue silk tank top, mint-green pleated silk shorts. Then. . .as a "jacket"—an antique cotton piqué vest. . .as sun cover—a faded blue cotton fishing hat. . .as an irresistible touch—flowered sneakers! Top, Bern Conrad; shorts, Go Silk for L'Zinger; vest, FDR Drive. California garden, right, Mary Hayley's. Details, stores, last pages this issue.

Tuesday: Just the two of us—a real treat

. . . Glorious afternoon . . . glorious color . . .

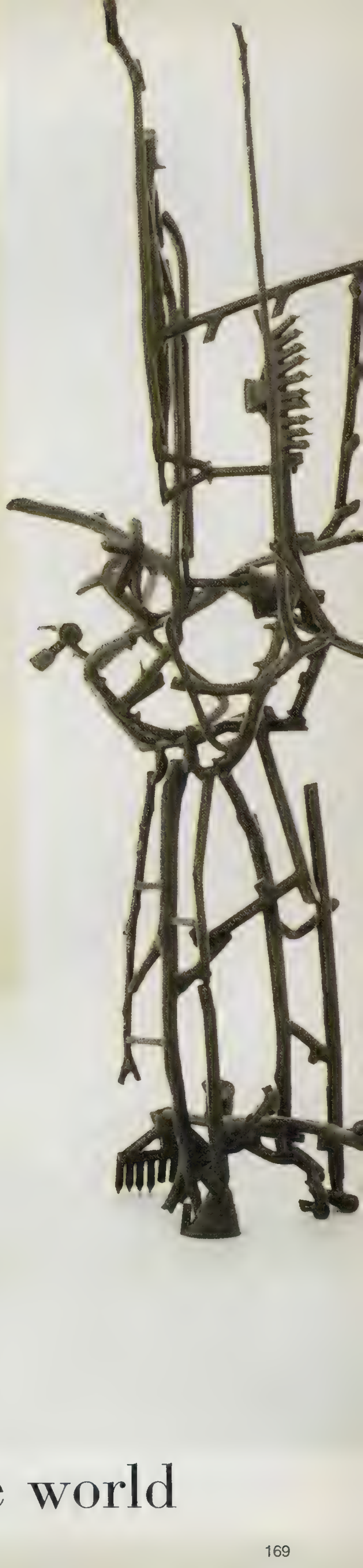
Great weather! Pa[illegible] up and headed for the beach. Stayed for hours. No crowds. Lots of sun. A gentle breeze. On days like this, you wish summer would never end. [illegible] in [illegible]. The [illegible] of a two-piece suit. Unmatching, delightful in coloring, ultra-feminine in detail. A tiny chintz bikini with the prettiest cropped sweater top—loosely knitted, drawstringed. Bikini by Ambiance. Joan Vass, [illegible] from Abercrombie & Fitch. . . . *Beauty Note:* In real life, skin does not look this smooth, this "fit" without care and attention. One help: Biotherm's Firming body lotion. Details, last pages.

Wednesday: Lots of sun. A gentle breeze

. . . you wish summer would never end. . .

Beach again. Met Peter after work. Would you believe—!?!?!?—a flat tire on the way home. Thought the AAA would never get there. Kids under control—almost . . . . Promised Jason a day to himself. Took it Friday. A little culture never hurt. Summer's a good time to explore new things . . . discover more of the world.

Thursday/Friday: A time to explore new



Dressing in character: Great find for anyplace warm and sunny, *opposite*—bare, bright stretch tank dresses that pull on in a flash—over one another, over a bikini, bare legs, whatever. By Liza Bruce. . . . A different kind of bareness for a day in town, *this page:* a small-on-the-body one-shoulder dress in black-and-white stretch gingham. And a hit of red! Dress, Antonio Gual. This page, photographed at the James Corcoran Gallery, Santa Monica CA. Painting, "Turnpike," 1986; sculpture, "Legal Relatives," 1986—both by Charles Arnoldi and courtesy of the gallery. Details, stores, last pages.

things . . . discover more of the world

Saturday: A few quiet minutes—time out

A house filled with kids, and company coming for dinner—why do I do these things? Managed to steal a few quiet minutes—time out makes all the difference. . . . Looking forward to tomorrow—dance at the club—did I ever find the right dress! Can't wait. . . *Dressing in character:* Wonderful take on dinner-at-home, *opposite*—the perfect white shirt; narrow, longer denim skirt; plus masses of Chanel "gold" jewelry—add that, and it suddenly becomes something else entirely! Skirt and shirt, The Gap. . . . Knockout nighttime look, *this page*—Norma Kamali's bathing-suit-top dress in red stretch jersey—all body, all color, all sizzle! . . . . *Beauty Note:* Another day-to-dinner difference—makeup with "more." *Opposite*, Chanel's Sun Bronze lip color. Details, stores, see next to last pages.

makes all the difference

Andrea Blanch

Rita Freedman, Ph.D., psychologist, author of "Beauty Bound" (Lexington Books)

Jayne Eastman, senior vice president and marketing director, Wells, Rich, Greene, Inc., advertising

Kennedy Fraser, fashion critic for "The New Yorker" magazine, author of "Scenes from the Fashionable World" (Knopf)

Deborah Szekely, founder of the Golden Door and Rancho La Puerta fitness spas, now president of the Inter-American Foundation, Rosslyn, Virginia

Cloé Madanes, family therapist, co-director, The Family Therapy Institute, Rockville, Maryland

Donna Karan, clothes designer, partner, The Donna Karan Company, New York City

Roxanne Lowit

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Vogue's Twelfth Annual American Woman Symposium Edited By Lorraine Davis

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How do you see yourself in 1987? What is the new image of the American woman—the ideal self that defines her after two decades of change? We brought together six women who know about women to discuss these questions.

We learned that today your image expresses self-worth, not just a role....You still want to "have it all"; but many focus on job success, marriage, and motherhood in separate steps. ...You want to feel "feminine," but that means different things at different hours....You need clothes that move as fast as you do by day, want to add a bit of fantasy at night....Your aspirations change at different ages; you may even need different husbands to suit the passing decades.

Our panelists' conversation covered women's history as well as today's lives, predicted some future developments...

bject is you

Grace Mirabella, Vogue editor-in-chief: The subject is the American woman, her new image in 1987. Our conversation will center around how we think changing ideas of femininity, of appropriateness and a woman's age affect her concept of herself.

Each decade has a prevailing image for women: the ladylike housewife of the 'fifties, the go-go girl of the 'sixties, the superwoman of the 'seventies, and the Amazonian fitness queen of the 'eighties. Do these images have any relation to the reality of our lives?

"Today's woman can say: I feel good about the way I look; I am who I am"

Jayne Eastman: I think they do have a lot of relationship to our lives, particularly for what's commonly called the baby boom generation, and that's because this is a generation without role models. But a few people in the forefront, picked up by the media and elaborated on, create images that the rest of the group seems to need to emulate. I think what then happens, however, is the group in the back modifies those trends and begins to create the upsurge that takes over for the next trend.

Rita Freedman: I would concur that there's a tremendous influence on women's lives by whatever the prevailing mode may be. I would also suggest it is intergenerational; that is, if you live with a mother who grew up in the 'forties, her image of herself as she emerged into womanhood will remain with her and spill over into your life.

One of the examples of the real effect of image on women has to do with body shape and body weight and with eating disorders, which have become a serious problem. Someone pointed out recently that the girls of fifteen today are perhaps the first generation to grow up with mothers who diet chronically. Not only are these girls themselves dieting, but from the time they were young, they have been in families where mothers, grandmothers, and aunts have also been very weight conscious.

Kennedy Fraser: I don't really know any kind of an objective truth about what women are today. I can only try to see what I am myself. I start always from what my own life is, and I'm one of those in the baby boom generation and also a European woman living in America, so that my mother's life was absolutely not in any way helpful to me. My mother did not diet, and she did not work outside the home. It's always been very confusing. I suppose that I am a forerunner in some ways, and I suppose that I am sort of an example to other younger women. I often think it's terribly difficult to be a woman like me because I didn't know what the rules were, and I've been inventing myself as I went along.

Deborah Szekely: I work with thousands of achievers, women who have made it by doing it at all ages. I think that the essence of femininity and the essence of the role model is a sense of self-worth. I think that's the big difference in the achievers—that feeling of self-worth; and I think in the past that was missing, and so all the other things were measured differently. Now you take as much of the role model as you want because you know that you have the freedom to be whomever you want to be. Before, your self-worth depended upon your husband or your family; now it depends on you, and it makes a big difference.

Cloé Madanes: I think that the current image of the American woman is of a woman for whom nothing is impossible; who is hard-driven, hard-working, tough; who can accomplish anything. The counterside was seen in the Woody Allen movie *The Purple Rose of Cairo*, about the timid, abused 1930s wife who can only dream about a movie star who was the prince. That's gone; that was the past. Today, among the upwardly mobile, women can accomplish everything. We're successful, we're powerful; the lawyer that Meryl Streep played was in that image. But together with that we have the feminization of poverty, the woman alone with several children and poor. The woman who is hopeless with no child support and no alimony. That's a very important image in the culture also.

Donna Karan: I find women today need each other for an enormous amount of support. The role model provides the most important inspiration for who we are and what we are. I think we're still living with superwomen, I think we're still living with Amazonian fitness; but within all that there's an enormous amount of confusion, of trying to sort out the complexity of what we're going through. We want everything. It's exposed. Fashion changes at such a rapid pace, and I don't mean fashion just in terms of clothing but the accessibility of everything that is out there. We can have million-dollar homes. Today we're living in a world of billionaires and zillionaires and clothes that are going for thousands and thousands of dollars. How can one woman be able to attain all of this? There are not enough hours in the day to accomplish both our personal and our professional lives.

I find that's probably one of the most difficult measures that is faced by women, the question of where we're going, into the 'nineties, with our femininity and our masculinity, and *(Continued on page 174)*

(Continued) I don't mean masculine in terms of dress. We've been masculine, and we've been feminine, and how do we juggle that together, the male and the female? The male and the female in the roles in life that we play, and the male and female in our relationships with men.

Miss Mirabella: Have our ideas about femininity changed after all women have gone through? What does *femininity* mean now?

Ms. Eastman: One thing that can't be overlooked in any discussion of femininity or American women is the incredibly flexible and adaptive nature of that woman. At our agency, we just completed a really fascinating piece of research on ordinary American women which indicates that, while the superwoman model is still out there, the average woman in this country is saying, "I would like to do that, but it's just not possible for me to do all those things and do them extraordinarily well; and you know what?—I don't care that I can't do them all well. Today I'm going to do this one really well. And I can be a good wife and good mother, a good worker, a good daughter," which is an increasingly important part of American women's perspective on life because our parents are around much longer, this ability to retain an extended relationship across generations. And she's saying also, "It's okay for me not to be able to do all of them; but at any one given point in my life, I can do one extraordinarily well, and the other ones are going to take a back seat for a little while."

The things she's looking for now seem to be twofold. One is that she's looking for some external evidence that that method of dealing with life is going to work. The other thing she's looking for is flexibility on the part of the people she works with, and particularly the men in her life, because that pattern of what is taking top priority changes very quickly. I don't want to say daily, but I'm not talking about devoting years to one thing and then years to another. And the people around her sometimes have trouble coping with that, particularly the men. They're not nearly so flexible as she really needs.

Dr. Freedman: Femininity relates to the whole concept of gender role; and it's something that's learned very, very early in life. By the time children are two or three, they already have a sense that they're not just persons but that they are a boy person or a girl person. By three they're pretty certain that they belong to one category. I interviewed four- and five-year-olds, and I asked them: How do boys and girls differ? And they didn't talk about genitals and they didn't talk about having babies. They said girls have long hair and boys don't, boys like to get messy and dirty and girls don't, girls wear pink and boys don't, girls have more clothes than boys do. Having learned it by the time they're three or four, they simply add to that schema. It's like a file card that says "boy" or "girl," and as you get older, you keep writing on this file card.

Obviously different cultures have different definitions of femininity; within any one culture the definition constantly changes.

Miss Mirabella: Has the growing number of women in the workplace changed our definition of femininity in adult life?

Dr. Freedman: Yes, I think as a girl reaches adult life and sees that now 45 percent of the work force are women she has to revise her file card and say, "Aha, I didn't think women worked, but yes they do."

I think it's impossible to have a concept of femininity without a concept of masculinity. They counterbalance each other, and a problem occurs when you get the same things written on both cards. In our Western culture, masculine values have always had a higher status than feminine values, which is why it's easier for women to cross over. It's easier for them to borrow from the masculine card and add to the feminine card, to stretch the role of femininity because we're adding a positive. Men can't do that as easily. When men try to become androgynous by adding feminine stuff to their masculine file card, they are taking on lower-status activities, and it drags their status down.

Therefore, I think that all women are in danger, as they stretch the concept of femininity, of becoming dominated by masculine values. It's inevitable in a culture where those values are heavily rewarded: Making money, getting a higher education, achieving high status. Those are the things we have borrowed and have incorporated into the feminine schema. And I think we lose touch with some of the more indigenous feminine values.

Ms. Szekely: I guess I'm old-fashioned. I think your femininity changes in different eras and different ages of one's life. There's one time when having that boyfriend or having that husband is the most important thing; and then femininity means actually buying the kind of clothes that you'll get the most compliments on, that you feel most feminine in. There are other times when that is not as important, and you want to wear the things that you yourself feel most comfortable in, the colors that you yourself like rather than the colors that your husband or your boyfriend will like. It's different at different stages. Eventually you reach the state when "femininity" is for yourself.

Ms. Karan: For me, the word is not *feminine*, it's *womanly*. There's a certain sense of one's body; and today, more than ever before, women choose a spa way of living on vacation at any age. And I've seen most recently that this starts with teenagers and goes straight up to women of all ages. There was a time when you had to be overweight to go to a spa. Now it's sort of a way of life. It's healthy. Once you get in touch with your body, and you start to feel good about your body, you like the way you stand, it's a projection of your self. I think there's a certain stance that's feminine, that says I'm

"We hold onto fantasy, but reality is a woman who gets the job done"

The subject is you

a woman, I'm pretty terrific.

Ms. Madanes: Let me put in a word as a professional woman who came into this country as a foreigner. I remember that ten years ago, to be successful professionals, most American women would have taken on masculine traits. It was not well looked upon to dress very carefully, to wear make-up, and to look feminine. Today that has completely changed. A woman can be small, shy, very well-dressed, very feminine in the traditional way; and no one doubts that she can be tough as nails and that she's not going to take any shit.

Contradicting what Rita Freedman was saying, I think men now feel that if they extend their way of being to include more traditionally feminine traits they have become enriched, and not that they have come down in status. Many professional men, many businessmen who are very successful pride themselves and show off about what good fathers they are, the time they devote to their children, how they are involved and know all about the college choice or the baby's diapers.

Dr. Freedman: The data show that women's lives have changed dramatically in the last fifteen years; while men's have changed much less so, and the amount of child care that men are doing is really minuscule. We would like to think that it's there, but we don't have a culture that permits that.

Ms. Karan: I think it's going to happen. I don't think we've sensed it yet in our generation. The men that we're seeing did not have the role model. Now in families where both the mother and the father are going out to work, the boy child who grows up obviously is learning that he has to share in household responsibilities.

Dr. Freedman: He certainly learns that his mother goes out to work; he hasn't learned that his father stays home and does primary child care. In fact, a great many boys and girls in this country are growing up with no father in the home whatsoever.

Miss Mirabella: The portrayal of women in popular culture and advertisements doesn't seem to have shifted very much. What is the image of women we see in magazines, in advertisements, on television; is that the reality?

Ms. Eastman: Actually, I disagree that we're not portraying a shift at least in printed material. Fashion, I think, at least the way it's being internalized by ordinary American women, is much more relaxed. It did go from a pants suit and let's wear ties in the early 1970s; to a skirted suit and then a little softer, more frilly blouse; and now to let's wear bright green today if we feel like it—and flounces and bows are okay part of the time. It's a much more relaxed attitude, and I think that's what the American woman is choosing because she's a lot more relaxed. One of the questions we asked in our research was how women felt about themselves in terms of their bodies, how comfortable were they with them, and what did they look for in the clothes that they bought? They said: first of all, I feel pretty good about the way I look. I am who I am. Secondly, what I want in the clothes I select depends on what I'm doing. I look for comfort sometimes; I look for frilly skirts sometimes; I look for lovely undergarments sometimes; and sometimes I want to wear jeans and a sweatshirt when I'm working in the garden—and all those thing are O.K.

Ms. Fraser: In the last few seasons in fashion, we've seen a much vaunted return to femininity—balloon skirts and things you can't walk in terribly well, a lot of frivolity. This whole idea of femininity is a kind of powerlessness. It's as though when we try to think—or when designers try to think—of ideas of femininity, we have to reach back into a sort of a reactionary thing because no one really knows how to apply the word *femininity* today. When the real definition at question is what is it to be womanly; somehow the word *femininity* expresses a strangely old-fashioned idea, so that when people try to express it in fashion it comes out as something reactionary. So much of what we've seen on the runways in the past few seasons has been really impractical, against the current in some way.

Ms. Eastman: I don't think it's confusion but more a purposeful rejection of the idea that any one thing is the only thing that's right for any one time. I think that our experiences have taught us that there is more than one way to get from A to B. It's one way of being for right now, or for this purpose. It's another way some other time.

Ms. Karan: As a female designer who's shifting somewhat on where the clothes should be feminine—and also as a wearer of those clothes—I experience an interesting balance. Why all of a sudden did I do a crinoline? It was not the speediest, most streamlined modern approach to dressing. I design out of need and out of experience or fantasy. I had gone into my closets, all my jerseys were hanging out there, and now I needed a little bit of fluff. I needed another expression, I needed another point of view.

I've gone short and narrow, I've gone long and narrow, I've gone long and full. The only experience I didn't have was short and full, so I was the first person to identify. First, I had to try it to see if it would work. Now, notice I didn't come here in a black, short, full skirt today; but I am wearing heels that I have never worn before. I was the original flat boots, active on-the-go type of woman. But one of the wonderments of fashion is that it's constantly changing and that women have the ability to change with it.

Dr. Freedman: One reason I think women's fashion changes more rapidly than men's is that no one's quite sure what women should be doing and what kind of role they should have in the culture. But there are some fundamental things biologically and historically that occur over and over, and one of those is that the role of fashion is to discriminate men from women, to make the gender difference more clearly and more loudly than nature has made it. Nude bodies have certain signals to say this is a man and this is a woman. We cover up those signals with our clothes, and then we begin to exaggerate and create new ones that nature never intended, such as the color of our lips—which really are not any different in men and women, but we make red lips a female characteristic—or the color of our hair or the color of the clothing we wear.

Ms. Fraser: I think that's probably a very important part of fashion, and there does seem to be also simply a tremendous need for visual change. When things have been long, somehow the eye needs short.

Miss Mirabella: And there have been times when men were the colorful birds.

Dr. Freedman: In those days, women wore beehive hair four or five feet tall, so that was something different that was picked out. Surely women put pants on, and men wear skirts in some cultures. There's nothing universal about what you're going to use to make that signal; but the signal is always made, either loudly or more subtly, and fashion helps to do that.

Ms. Szekely: I remember ten or twelve years ago Calvin Klein came to the ranch, and when I had lunch with him soon afterwards he said: "You've changed my whole style of work. Now, anything I design I want a woman to be able to sit down on the floor in." Because most of the clothes he had designed before that were very, very tight, and women couldn't really move in them. He said, *(Continued on page 176)*

The subject is you

(Continued) "From that day to this is pre-Rancho La Puerta, and now is post-Rancho La Puerta. I've changed my way of thinking about what a woman wants in a dress or a gown." So I think fashion is following our lives, and I don't think we'll ever go back to these tight clothes that restrict movement.

Ms. Madanes: I want to go back to the issue of femininity and the media. I think it's important to talk about television and the different images that are portrayed of women and men and their relationship, and what is feminine on television. Today, children come home from school, usually to an empty house, and watch people having sex on TV all afternoon. Then their parents come home after working hard all day, facing a tough world and having a difficult time, and they watch people working hard on TV, having a hard day, facing a difficult time. Many of the women are single mothers, alone, working hard and then coming home to try to be maternal and feminine and cook and take care of the children. These are the images, and so the only ones that are getting the idea that romance and sex are part of life are the children who're not supposed to have sex. And the grownups who work so hard and have little romance and often no sex in their lives in real life see the same on TV when they come home.

Ms. Karan: I think there is a tremendous need for women to feel feminine today. Again, I'd like to replace the word *feminine* with *womanly*; that just works better for me. As much as I've designed pink, I don't think I could ever wear it because I'm just not the pink type. But I think there are other aspects of myself that I do find feminine. Maybe it's that now I'm wearing a bra. I've never worn a bra in my life—I used to wear undershirts—so that is one of my ways of being feminine today, of having another expression. Out of my sneakers came a pair of high heels; out of sweatpants came a pair of legs; out of a long, striding kind of movement, came a skirt.

For me feminine is body language. The way a woman moves is terribly feminine, the way she smiles, the way she holds her hands, the way she struts, the way she walks, the little bit of wiggle that she has. Now, it's those clothes that kind of counterbalance it. We were hiding it for a long time in these "masculine" suits. I think a masculine suit can be as feminine, done with the same kind of woman in mind. I think that the woman projects a femininity. I don't think that necessarily your clothes can make you feel feminine. It's a totality.

Miss Mirabella: Cloé Madanes has been heard to say that these hardworking women are big successes, then they come home to husbands who are not quite the same successes, and there is exhaustion—and that's not good for sexuality. When a working wife comes home, is she feeling feminine?

Ms. Madanes: Well, I don't think she's feeling very feminine. I think she's coming home and she's feeling very tired and still very concerned with her work problems, but I don't think that she's masculine. I think that being feminine today is being hardworking and hard-driven and accepting the pleasure in one's body in a feminine way.

I think that one of the issues is that women are beginning to accept that the men in their lives have to be a composite; they can't expect everything from one man. They have to think of three or four who somehow make a collage. The woman comes home to a husband, and she will expect just so much from him. It is no longer the wife who has sat at home all day waiting for the husband to come back and give her some interesting conversation. Today, that woman comes home from work, and she just hopes her husband won't ask her too many questions because she doesn't want to tell the whole story again of what happened at the office. She's hoping that maybe today he'll want to tell her something that happened to him or with the children. Maybe he will want to have sex or give her a hug, or whatever.

Perhaps the partner at work, the boss, and the guy that she calls for advice are part of that composite of men in her life. Before, the woman looked to just one man, her own man; and now there are several men in her life because she's out there in the world, and there are men out there.

Ms. Fraser: I have this idea that *femininity* is sort of a pejorative term. For me somehow the whole idea of *feminine* does mean powerless; it means being secondary to the men, and it relates to that nineteenth-century idea of the woman's being the man's possession. Veblen in *The Theory of the Leisure Class* talked about the principle of conspicuous consumption. The mid-nineteenth-century man was the first one who went into the business suit, when capitalism was really flowering. Before that, the men and women were equally likely to dress in an extravagant way; but it was then that men went into the grey suit and the women went into crinoline and the frills and the flounces and everything else. In the rising middle class in the nineteenth-century world, the more powerless and impractical the woman looked, the more clear it was that she was corseted and she couldn't move and run, the more it reflected on the man—that he was rich enough to keep this completely powerless creature who never went anywhere except in his hands.

I wish I could believe that what we see now is a wonderful flowering of choices, but I see a kind of reactionary movement in the current reimposition of the old definition of powerless femininity. The truth is that one of the very important role models in our society today is the wife of the rich man. There are very successful career women who are buying very expensive clothes, much photographed in the newspaper; but really what we're hearing about is the wife of the real estate mogul or the big man in the stock market, who may or may not be a crook, as it turns out. But suddenly we have a new kind of public heroine. I wish I could be more optimistic about this sort of wonderful development of women's independence, but I do think that we're living in a very reactionary time.

Ms. Szekely: When I was married and working very hard at the spa and coming home to two kids and a husband, it was very important to get home six or seven minutes ahead of him so I could take a quick shower and put on a pretty housecoat and perfume. It made him feel like a man and was very important to him as well as to me. It was a kind of consideration, but it turned him on and it turned me on, and it set a relationship. It has to do with sexuality, but it also had something to do with my self-esteem.

Dr. Freedman: I agree that powerlessness is a constant theme in the history of fashion. The tension that women have to maintain between looking passive and provocative—sexy, if you will—and looking strong, savage, and glamorous. And I brought a clipping of two advertisements from yesterday's *New York Times*. One is a photo of a girl in a white pinafore with a hat, and she's got the passive, virginal kind of look; and right next to her is an ad that uses the word *savage*. It's darker, it's leathery, it's sophisticated. These are the images that the American woman sees side by side.

To say that the girl in the white with the pinafore is powerless is true in one sense because there are things you can't do in a white pinafore, sit down on the grass, for example; but there are things you *can* do in a white pinafore, and that is power also.

Women have always used and needed sexual power; and we need it as much if not more than ever because the competition for men is extraordinarily great, perhaps greater than any time in the culture. I think we are going to turn to femininity as a source of sexual power. And it's real power.

Ms. Madanes: I really dislike the idea that if you are going to portray a successful woman she has to be dressed in a suit or in leather, and that in a pinafore you can't give a talk to two thousand people. I think that if the media want to help women have more life choices, they should portray women in powerful positions dressed in white pinafores if they want to be—or little pink dresses, or however women want to dress—and not conform to some image of how the powerful woman should look. For my most important presentations especially, I choose to dress in a traditional feminine way, to show that I dress the way I like and people still respect me. If we are trying to upgrade the image of women, it is important not to degrade the traditional "feminine" taste.

Ms. Karan: My career came out of a desire to dress the woman we're talking about today, the woman who is left alone, the woman who has concern about herself, the woman who is conflicted; and what I found were ways to expedite things for women. The idea of having all these choices, I think, would be the worst thing in the whole world. And I'm not talking about wearing a uniform per se, but fashion has to be for your life style. When you get up in the morning, and you have to go to work, and you have to face a closet of "Oh what should I wear, should I wear this or that," you have no time to think about that. You want a uniform, you want something simple, you want something clean, you want something sophisticated to expedite your life, just to get it on and feel good.

I think there's been far too much attention in the past spent on all these optional ways of dressing, and what women need is guidance, they need direction. Yes, a pinafore could be wonderful on a Sunday afternoon, possibly at a picnic. I think it's a question of inner appropriateness.

Miss Mirabella: All those things you are saying, Donna, are super; but in reality you said even you had designed a full skirt with a petticoat under it. How can you say both things at the same time?

Ms. Karan: This woman has got to get up in the morning and get dressed. I don't expect her to wear the crinoline to work. That's her evening approach. That's her time when she has the leisure of being able to dress up with a little fantasy. At night she wants frivolity. She wants to go out and have another expression. That's why we all *adore* costume parties once in a while.

That crinoline is for when I come home and entertain at night; but I throw it on in an expedient way. It's not made the way it was done in the past. I think that's terribly important as well. The lean clothes have to be knit, they have to stretch, they have to be racy, they have to be fast. They can be as lean and as sinuous and marvelous as can be, but they have to have movement. A fuller skirt or a crinoline should have, instead of a hook and an eye and all that, an elasticized band that feels comfortable. If it zips, there should be stretch behind it, something that moves with the body.

Ms. Madanes: As a family therapist, a marital therapist, I see a trend back to romance that started with the film *The Purple Rose of Cairo*: the heroine had to make a choice between two men who represent fantasy and reality, and she chooses reality and loses everything. I think the meaning of that film is: be careful; let's not always choose reality. Let's not be too focused on reality because we're going to lose all our fantasies. And I think that film marked the end of an era and the beginning of another one—let's go back to romance, let's not throw out all of our fantasies.

Dr. Freedman: I would like to suggest that romance and sex are sometimes disconnected. As a therapist I see a great many women whose facades are tremendously romantic; their sexual lives often are barren—not always, but in some cases. You cannot judge a woman's sexuality or her behavior from what she looks like.

There is also something in the culture that we haven't spoken about, and I think it's going to be the most profound thing to affect everyone's lives in the next ten years: that is the presence of AIDS.

AIDS is going to change our sexuality dramatically. No longer will we be talking about this liberated woman who is out there on a sexual manhunt and who is free to express herself all over the place. I think we're going to turn to romance because we're going to see monogamy. We're going to see much longer marriages. Happy or unhappy, people are going to stay married, and they're certainly not going to advertise their sexuality in an overt kind of sense. They may do so with the romantic pinafore, which is saying: I'm feminine but I'm not acting that way. I think it's really a very profound part of what's going to happen.

Ms. Eastman: There's a second life factor, in addition to AIDS, that is resulting in a redefinition of what our fantasy is; and that factor is the high rate of divorce. Divorce plus AIDS is equaling a desire for enduring relationships, romance with the same person over a long period of time. That fantasy is being played out in the way we express our ideas, partly in the way we dress.

Miss Mirabella: Is fantasy playing more of a role in our lives today; are we seeking it, should we be seeking it?

Ms. Szekely: Fantasy as we're talking about it, as related to femininity, as a rule involves the male and quite often sees the male as the protector and the female as the protected. But there are other kinds of fantasies: *(Continued on page 178)*

"Working out together has become a way of bonding for women now"

(Continued) the desert island fantasy, the executive woman's fantasy, the penthouse suite fantasy. . . .

Ms. Karan: Up to my age now, thirty-eight, I don't think I've changed much as a woman. I try to answer my own set of problems that I've sensed in my own being since I was just a child. I had a certain fantasy when I was young. I wanted to be a working woman and I wanted to be a wife and I wanted to be a mother. As soon as I did the first thing, which was work, I immediately knew that I had to complement that and get married and have a child. First came the marriage, and then came the child. And today I still feel the same way.

Right now I'm involved in a more important, more complicated business, and I am still looking to have another child—not another husband. My mixed roles are businesswoman and woman. I come home and cook for my husband; there are no ifs, ands, or buts, even at 9:00 at night. That's a certain aspect of my life I like to hold on to. When my husband was in my office and we worked together for a while, he didn't like the woman he was seeing. He was uncomfortable about it.

I think our life styles project possibly two different forms of woman, a little bit of the fantasy that we hold onto, but also the reality of the woman who has to get a job done.

Dr. Freedman: I'm going to point out that your desire to cook at night is not biologically determined. There is no gene. It's something you acquired along the way.

Miss Mirabella: This assumption that femininity is in our genes, like your file card that's already been set up, does that mean femininity as added to with the ruffles is a real need, along with power and children?

Ms. Eastman: Unlike Donna, most women feel that they *do* change and have changed over the course of their lifetimes—at a minimum, in the way they express themselves, whether or not their core being is changed. With passing through different phases of life, the accomplishment of various things that you thought you wanted to accomplish, or accepting that you're as far as you're going to get, there comes a gradual acceptance of yourself; that means countering a desire to be like or to have control over a man. I know that being a woman is different from being a man, and I also know that I feel that that's good, and most American women feel that that's good.

Having a child is the ultimate feminine expression. As women add to their experiences, they begin to feel better and better about themselves as women and do not want to be like men. Once you have a child, that experience is something so rewarding—that's even an infinitesimally small word for the actual experience because it's so overpowering—you feel so good about yourself, that you wouldn't ever want to trade places with a man. I think a sense of self-worth and liking to be female are an extraordinary part of that experience you carry with you from that point on.

Lorraine Davis, Vogue managing editor: I wonder if there isn't a suggestion here that motherhood is one kind of power, and that may be one of its attractions. A mother in her own role with her children has immense power.

Dr. Freedman: Well, we're talking about reproductive power, and there certainly was a time in history where women were highly valued for their reproductive power. They were expected to have as many children as they could have, and a man was expected to have as many wives and as many children as he could have. That is no longer the case. Men have very little difficulty today finding women to have children with them if they want to. Women on the other hand have much greater difficulty finding men to have children with them. We're not just talking about the procreative act. We are talking about braces and ballet lessons and twenty years of commitment, and to find a man who will do that is very difficult. That is why there's a lot of sexual tension; it's really reproductive tension.

Anyone can have sex, sex is really cheap in today's world; but not everyone can have children with a committed partner who's there for them. And that is what women are competing for. Therefore it's not a power that we any longer have. Men have a much greater control of the reproductive sources than we do. They can have children when they want. They can raise more than one family, and many of them do.

Miss Mirabella: If working women are going to seek out romance, and they have a desire for a certain kind of power in having children, is that going eventually to change their numbers and their lives in the workplace?

"Eventually you will reach a state when 'femininity' is for yourself"

Ms. Eastman: What I see in the research that we do as an advertising agency is that women recognize that they can't do everything, and they're saying they no longer feel they need to. And inevitably some women, particularly those who don't have the financial flexibility to pay for full time help, will choose to stay home to raise their children.

Ms. Karan: The biggest problem I sense today is that everything has gotten so expensive that women's working today is not a question of choice any longer, but unfortunately a necessity. As my daughter grows up she thinks about the fantasy: "I don't want to work like you do, mom; I want to stay home and raise children."

I say, "Well, that's good, but I hope you marry someone terribly wealthy."

The point is to be able to afford not a comfortable life style but, realistically, any life style, just to be able to exist today, is so terribly expensive.

Dr. Freedman: Having raised both a son and a daughter and tried to produce feminists out of both of them, I think that I have

not succeeded; and I think that I am not alone. We have raised many daughters who are competent and capable and try to do everything. I don't think we've raised sons to be partners with those daughters, and I include myself in that. I don't have a son who's contemplating taking a different kind of a professional life so he can spend half of his time childrearing. I do have a daughter who's making those choices.

Ms. Madanes: I have a son-in-law who is very willing to help in my daughter's career and who contributes totally. I didn't raise him, but I admire his mother.

Ms. Fraser: I just want to say that there is one kind of female power that depends on being, by the world's definition, powerless. And one of the things that I think is being lost to the world is a certain kind of traditional female wisdom that came from living close to the realities of life, of birth and death; and it may be lost to the human race, now that women are much more interested in gaining political power, buying power, and all these other things. I just think that in many ways—now *I'm* taking a reactionary position—losing a traditional deeper, more secret power of women is a very sad loss to all of us.

Ms. Madanes: I also think that we all have to recognize that, since the average length of an American marriage today is seven years, most probably there are going to be many marriages in our lives; and it could be that there are different *kinds* of marriages in a woman's life today, with the first marriage being the one to establish one's identity, when one looks for a mate who's complementary, so two persons can form one identity and face the world in a stronger way and separate from their parents.

The first marriage used to be the time when one had children; that's not so clear anymore. There's the second marriage—or that could be the first one continued if the couple is able to make that transition—the career marriage with the identity of each partner more established; usually that's when the first marriage breaks up because the complementarity is no longer good. You want a husband who's interested in the same things, who's working together with you, who shares your career goals.

The third marriage is when you're sick of your work. You've worked for twenty or twenty-five years without a change; you want a companion for fun and love and sex. Unfortunately, this happens usually when men are too old for it. It really is in youth when people should be in love and enjoy each other, but they fight all the time because they look for a mate who is complementary. In the third stage, when they should have fun, well they're tired.

And the fourth stage is the higher goal where people want to make a more lasting contribution, to come back to a balance in life, to leave their imprint; so they want a companion with a certain wisdom, someone to be with in old age. One man could be the four. There could be one couple that could go from one stage to the end, but sometimes it takes several husbands.

Miss Mirabella: Why do women do the shifting of roles or of type, not men? Women don't live on an island that's separated from men. We're always doing whatever we are doing in contrast to—or along with or in opposition to—men.

Dr. Madanes: I think that men also shift but to a different extent, and I think that women have the ability to adapt and change more, but men know how to be alone better. Women still have to learn how to make that choice. A man's life and his career are not going to crumble after a divorce. He's going to continue to be goal-oriented and career-oriented in his accomplishments, whereas women still have more trouble keeping that important balance. Women change and adapt because they don't like to be alone. To seek the company of others you must attract them.

Ms. Fraser: I disagree with that. I think women are much more self-sufficient, really. If a man is divorced or widowed, he immediately remarries because he doesn't know how to cook. A woman knows how to make a home for herself.

Ms. Szekely: I also disagree. When I was sixty and looking at the next two decades, sixty to eighty, I felt they would be the best part of my life because I'd have the knowledge and experience; and if there was anything that I wanted to do, I could do it. I decided what I wanted was to go out on my own. I left California and my family and my support system. I said to my children, will you make it possible, will you take over? And they said, fine, bless you. I moved to Washington, DC, got my first job; and for the first time in my life I live alone, and I'm enjoying every bit of it. It's an exciting time, women *can* like to be alone.

Miss Mirabella: Donna says when she goes home at 9:00, she cooks dinner for her husband; and Deborah went home and changed into dressing gowns. Those seem like "feminine" roles from some time in the past. Were you both born to think that that's what you ought to do?

Dr. Freedman: One of the things that they may have been born with was the idea that they are more strongly connected to other people. I would disagree about women's problem being that they can't be alone. I think that men's problem is that they can't get connected. Women have a greater facility to be connected to other people. There are many explanations for this, but women are very sensitive in empathizing with those who are around them, and consequently we want to please everyone.

One of the ways that women please everybody is by looking pretty. It's part of the feminine role. We are called the fair sex, beauty objects, sex objects; and therefore we spend an enormous amount of our time trying to actualize that part of our role. We feel that we fail as women if we're not attractive because then we're not creating a pleasant environment.

Miss Mirabella: Is that to be in our future forever? When you go back for thousands of years you will find the cosmetics and the jewelry in the ancient tombs. So, it's never been any different.

Dr. Freedman: It's true that people have used cosmetics all through history but there have been many, in fact most, cultures where men used cosmetics as extensively as women did, men altered their bodies as extensively as women do today. It's only in Western culture in the last two or three hundred years that women have really taken over the role of beauty objects and men have renounced many of the pleasant, healthy parts of displaying one's body.

Ms. Fraser: I secretly believe that women are more highly evolved emotionally. Do women change more because they are more vulnerable? I think the truth is that at this point in history both men and women are very vulnerable and confused about how to live; many of the old rules have broken down. And I think that women, being more evolved, are able to do it better or perhaps are more willing to take risks and try on different emotional hats, so to speak. But I don't think it means they are necessarily weaker then men. It isn't anything to be embarrassed about. I think we are living in very difficult times, spiritually and emotionally, for both sexes.

Ms. Karan: I find women are just more emotional than men, or express their emotions differently. *(Continued on page 274)*

intensely isabella

Isabella Rossellini has been making waves—ever since her role as a zaftig and thoroughly kinky siren in "Blue Velvet" rearranged our ideas of what becomes a sex symbol most. Voluptuous and vulnerable, with a grown-up gravity that is rarely seen in young American actresses, she now has all the movie studios steaming after her. This fall she'll be in "Siesta," with Ellen Barkin and Jodie Foster, and "Tough Guys Don't Dance," directed by Norman Mailer from his own noir novel. Meanwhile she's creating a little seashore drama here with Viggo Mortensen, who's appeared in several movies and this summer will star in "Salvation! Have You Said Your Prayers Today?", Beth B's film about evangelism.

A PHOTOGRAPHIC ESSAY BY BRUCE WEBER

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These eight pages: hair by Didier Malige for Jean Louis David; makeup, Bonnie Maller. Details, last pages.

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The masculine presence

For men who care, and dare, new directions—a new world of—hair, fragrance, beat-the-clock grooming. By Shirley Lord

Norman Mailer doesn't touch the stuff and isn't that keen on Norris Church, his red-headed artist wife, wearing it either—that's fragrance, perfume. "He doesn't like artificial scents any more than he likes artificial flowers," Norris explains. "He likes natural body smells."

Is Mailer typical of most American men?

"Very typical," says Edwin Morris, author of *Fragrance* (Charles Scribner's Sons), teacher of the history of perfume at NYC's Fashion Institute of Technology and consultant to the educational department of New York City's Botanical Gardens. "The American man generally exhibits bravado, an 'I don't need that' attitude toward fragrance. It's an impoverishment, like putting blinders over your eyes to block out sights. In fact, there are just as many hyperosmic men as there are women, people who 'live' by their nose, who are sensitive and extremely receptive to the scents around them. It is the puritanism of our traditional Anglo-Saxon culture that, even now, doesn't allow for men to show that kind of sensitivity.

"Attitudes here have changed slightly since the 'sixties, when the 'youthquake' cracked open so much that was puritanical; but there is still a long way to go."

Edwin Morris may be right, but there is factual proof that man's idea of himself is changing; that self-care does not have to be the sole domain of a woman. In *Product Marketing*'s most *(Continued on page 188)*

(Continued) recent consumer expenditure study on the subject of men's grooming, the magazine reported that over one billion dollars was spent on men's toiletries in the United States in 1985; over five hundred and sixty million dollars of that total was spent on fragrance and after-shave—more than double what was spent ten years ago.

Elie Roger, vice president and master perfumer of Firmenich, points out, "There is a trend today among American men twenty to forty years old to be far more daring than their European counterparts. It started years ago with the introduction of Aramis, a fragrance that was then much stronger and more vital than men were used to but still with a 'comfortable' leather note they could recognize and identify with."

The news from Aramis today reflects male acceptance of products once associated only with women—fragrance-free skin care. A face mask for men didn't find a place on bathroom shelves; but products directed toward solving distinctly male problems—such as Razor Burn Relief or Skin Clearing Solutions—certainly did.

In fact, just as women have learned that skin care is a daily necessity—and the simpler and faster the better—so have men. That's the thinking behind Lauder for Men grooming products.

It's generally agreed, however, that men don't "shop around" for grooming products. "They don't select a fragrance, an after-shave, or even a shave cream as they would select a tie; it's more like buying a pair of shoes. Men choose something they already know, something they are comfortable with," says John Doyle, senior vice president and chief perfumer of Roure Bertrand Dupont, Inc. "But we do see a change in what today's man feels he can live with.

"Up until the 'seventies, men's products had to carry a fresh, brisk scent. There could be no doubt about their masculinity, and that meant one ingredient above all others—lavender. Today, lavender is as passé in men's fragrance as the violet note is in women's. Now, it's not only permissible, it's vital, to have strong amber notes, the kind that produces the undercurrents in such best-selling lines as Obsession for Men, Lagerfeld for Men, Xeryus by Givenchy, and Quorum by Puig Barcelona."

Thomas E. Virtue, president and chief executive officer of Roure Dupont, explains further, "The construction of a man's fragrance is still less complex than that of a woman's. Perhaps the reason so many women buy men's fragrances to wear themselves is they consider them to be less potent, something 'safe' to wear in the workplace.

"There is one problem the professional perfumer still has to grapple with: A much higher number of women buy fragrances for men than men buy for themselves. So whom should the perfumer think of when he is creating a new fragrance? The woman who may buy it for a man? Or the man she may buy it for?"

Bijan, who owns and runs two of the most luxurious and expensive by-appointment-only men's boutiques in the world—in Beverly Hills and New York City—understands the perfumer's dilemma well. He believes that at least half of the purchases made in his stores are due to a woman's influence. . . and that goes for the sales of his perfume for men, too. At three thousand dollars for each individually numbered Baccarat bottle, the men's scent is loaded with the most expensive, exotic ingredients—neroli, ylang-ylang, cascarillas and oakmoss, a formulation just as rich and powerful as that of his new Bijan Perfume for Women.

Elie Roger of Firmenich says, "In the last decade or so, men's fragrances have moved more and more to subtle versions of women's fragrances. Now, when we are asked to create a fragrance with a sport or outdoors motif, we have many more notes to choose from that will be acceptable—rosemary, basil, and tarragon but mixed with lemon, bergamot, and other more sophisticated interactions." (Great examples: Geoffrey Beene's Grey Flannel and new Bowling Green, Lauder for Men, KL Homme by Karl Lagerfeld, Polo by Ralph Lauren, Kouros Formule Sport by Yves Saint Laurent.)

Paco Rabanne was the first men's fragrance to choose sex over sport in advertising. Addressing the relationship between a man and a woman immediately propelled Paco to the best-seller list of men's fragrances across the country—where it remains today. It's a tingling mix of aromatics; but how much does the scent's seductive image contribute to its success?

Perhaps there are some answers in a study recently completed by Howard Ehrlichman, Ph.D., professor of psychology at the Graduate Center of the City University of New York, to be presented at the annual meeting of the American Psychological Association later this summer. The study concerns the ability of odors to stimulate the memory and emotion centers of the brain. Dr. Ehrlichman reflects, "Because one can't help smelling odors present in the environment, it may be that those who are very task-oriented do not want their emotion centers stimulated. Conceivably, a man may not even want flowers in his office because he does not want to be distracted. On the other hand, when a man does choose to wear a product with a fragrance, it could be because he wants to accomplish something that is very much related to his emotions." *(Continued on page 268)*

a rake's progress

Set among the lime-green playing fields and misty streams of Eton, *Another Country* was a gorgeous romance, albeit an unusual one. Cary Elwes, in his first film, was the beautiful schoolboy-innocent who became the love object of a classmate—fledgling spy Guy Burgess (Rupert Everett)—and of the camera itself. In Trevor Nunn's *Lady Jane*, teen queen Helena Bonham-Carter was equally smitten with Elwes who played her consort with a perfect mixture of randiness and ingenuous purity. Elwes, who, with his high-Anglo blondness seems untouched by this world, comes from the kind of hyper-romantic British family that names its sons Damian (now a painter in Paris) and Cassian (an L.A. producer). His mother is London society decorator Tessa Kennedy; his late father, painter Dominic Elwes; his stepfather, American film producer Elliott Kastner. Cary left London at twenty for Sarah Lawrence's famous film department, and stayed on.

Four years later, in his first comedy, Rob Reiner's *The Princess Bride*, Elwes has been catapulted into a cast of seminal loonies like Christopher Guest, Wally Shawn, and Billy Crystal. "I'm just the pirate-prince that everything happens to," Elwes says. This fall, he will play the young Vladimir Nabokov in the writer's autobiographical love story, *Mashenka*, opposite Irina Brook.

Elwes, who favors flowing Katharine Hamnett shirts worn outside his jeans and a pair of stern James Joyce glasses, is one of a swarm of young Brit expatriates in Manhattan who convene each night at Nell's to listen to jazz and, says Elwes, "to shed our inhibitions."

Jim Varriale

cary elwes

p.m. dresses: the pleasure principle

The whole idea of how pretty, how unobvious
"glamour" can be: Mary McFadden's pink charmeuse slip of a dress—bare, small,
leggy, gently pleated. About $1180. To order at Bergdorf Goodman.
Reflecting the dress, a new Cadillac Allanté in silver.
. . . *Beauty Note:* How pretty—and unobvious—makeup can be:
Christian Dior's Siesta on lips, Ylang-Ylang on cheeks.
These twelve pages: hair, Bruce Libre
for Jean Louis David; makeup,
George Newell.
Details, last pages.

the start

OF SOMETHING PRETTY

. . . "big evening" dresses
that are short, bare, very small;
swimsuits that wrap, tie, mix . . . break out
of the matched-bikini mold . . .
a new freewheeling, feminine attitude . . .

Nicole Maset

swimsuits: mix well, add water!

Swimsuits are catching up, catching on to systems dressing, mix and match pieces, the pleasures of not being tied to a single look. *This page:* The difference of a long-sleeved, hand-painted cotton jersey top with Giorgio di Sant'Angelo's Antron/Lycra "tanga." Top by La Coppia, about $70. La Coppia, NYC; Cacicue, Pompano Beach FL. Tanga and matching bandeau, about $280. Martha, Palm Beach and Bal Harbour; Jona, Studio City CA. To order at Barneys New York; Ultimo, Chicago. . . . Wrap it, tie it, knot it. Whatever's at hand—and pretty—can be a terrific swimsuit top. *Opposite:* A pair of bandannas, a bit of white terry make a bandeau for little black-and-white Antron/Lycra shorts. Shorts and matching tube by Giorgio di Sant'Angelo, about $280. Martha, Palm Beach and Bal Harbour; Jona, Studio City CA. To order at Barneys New York; Ultimo, Chicago. Bandannas, Baar and Beards. Marshall Field's; Nordstrom, Seattle and Bellevue WA. Details, more stores, last pages.

Wayne Maser

Wayne Maser

p.m. dresses:
the pleasure principle

Size isn't everything! For impact and stop-traffic performance: Galanos' bare little point d'esprit "pouf dress" —all sparkle, legs, and sheer allure. To order at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Neiman Marcus; I. Magnin. For details, see next to last pages of this issue.

p.m. dresses: the pleasure principle

The color, the sparkle, the pretty looks keep coming. *This page:* Galanos' flowery chiffon dress—bare, beaded, with a short, kicky skirt—the prettiest dress to dance in. To order at Martha; Neiman-Marcus; I. Magnin.

swimsuits:
mix well,
add water!
Glitter under the sun,
and the unexpected charm
of small trunks shaped
as simply as a boy's. . . in a sequined
tartan. More sequins, more
delight in a flowered, snap-front
bustier. Both in nylon/spandex
by Gottex. Trunks, about $210; bustier,
about $260. Bergdorf Goodman;
Ruth Meyers, Oklahoma City OK.
Details, last pages.
Wayne Maser

swimsuits: mix well, add water!

Prints—floral, animal, ethnic, or primitive—always striking. *Top:* Giorgio di Sant'Angelo's cotton tie-front midriff top over an Antron/Lycra tube and hot-pink, aqua-banded Antron/Lycra shorts. About $390. *In another appealing print, bottom,* also by Giorgio, a tiny, tied-at-the-sides Antron/Lycra bikini. About $110. Both suits: to order at Barneys New York; Martha, Palm Beach and Bal Harbour; Ultimo, Chicago; Jona, Studio City CA. . . . *Beauty Note:* A "must" in the sun: moisture and protection —here, Lancôme's Lait de Bronzage Moisturizing Tanning Milk. Details, last pages.

Wayne Maser

swimsuits: mix well, add water!

More "ad lib" swimsuit tops. . . . This r
An animal-print crinkled cotton camisole
that started life as a scarf (front view,
opposite); and a striped Lycra
thong. Scarf, A.T.G. for All That Glit[illegible]bout
$18. Bagatelle, NYC; The Grille, [illegible]
Champaign IL; Nonpareil, Chicag[illegible]
Los Angeles; Flair, Encin[illegible]
by Gottex, about $40. To g[illegible]
Bergdorf Goodman. . . . A real
twist, *opposite*:
Two Hermès napkins
in a charming
cheetah print
worn as a small
bandeau with a shirred
string bikini. Napkins, about $40.
Hermès, NYC, Palm Beach, Chicago,
Dallas, Beverly Hills, San Francisco.
Antron/Lycra bikini, matching
bandeau by Expozay, about $46.
The Jerrie Shop, Cedarhurst NY;
Atlanta Beach, Atlanta GA;
Swim'n Sport Shops, Miami;
The Bikini Shop, Encino CA. . . .
Beauty Note: With this much bareness—
ProCollagen Anti-aging
Suncare from Ultima II.
Details, more stores, last pages.

Wayne Maser

BUTTERICK
PATTERN #3279

SOMETHING PRETTY...

in a jumpsuit

vogue patterns

Freshest approach to a hot summer night: the bare-topped jumpsuit—sexy, streamlined, and a cinch to sew. What takes the look beyond basic? The unmistakable appeal of the season's bareness, plus an unexpected jolt of high-voltage color (in a subdued season, all the more potent) and a crinkly fabric that's infused with a pattern all its own. . . . *Left:* The hottest of pinks elasticized at the waist, tied at one shoulder. Butterick Pattern #3279. Silk cloqué fabric, Stylecrest. . . . *Right:* The emphasis here? No question—front and center. . . the halter jumpsuit in a brilliant yellow. Vogue Pattern #9564. Fabric, John Kaldor. Hair, Victor Vidal; makeup, Tink. Details, pattern information, last pages of this issue.

VOGUE
PATTERN #9564

Wayne Maser

another shape—in jewelry—clearly effective in glass, Lucite . . .

Steven Meisel

Bold, dramatic, elemental: that's black, the "color" that moves day to night, season to season, on these eight pages —with news. Raincoat news, *right*: shorter, a different fabric—and black. Saint Laurent Rive Gauche rubberized cotton trench coat, about $890. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutique, Manhasset NY; I. Magnin....With shorter lengths—thigh-high boots. By Anne Klein for Schwartz and Benjamin....With black, *left*, clean, clear accessories—in glass, in Lucite. Earrings, Cadoro. Ring, Patricia Von Musulin. Necklaces, Judith Hendler; Kazuko Mitsushima. Bracelets, Jane Aire....*Beauty Note*: The makeup with black—minimal. Primrose lipstick by Yves Saint Laurent Beauté. Details, see last pages.

These eight pages: Hair by Oribe/Oribe at Parachute; makeup by François Nars.

A constant in fashion: the power—the appeal—of black, here in terrific new shapes to watch...

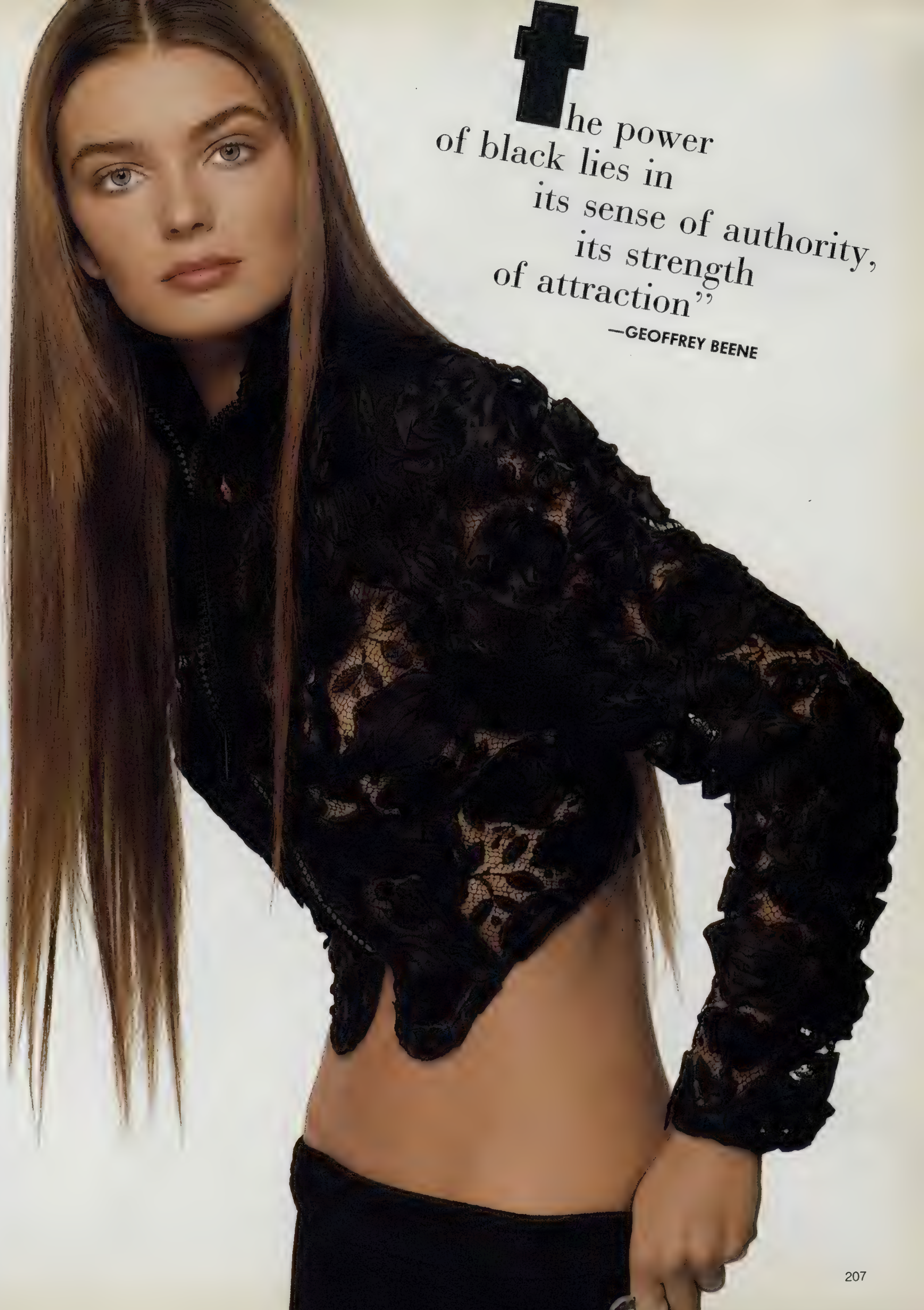
the power of black

It's as simple as this— "black always looks good"

—CALVIN KLEIN

Black goes on! From Calvin Klein, *left*: a longer jacket over a shorter skirt, a jacket over bare skin—two keys to the season. Wool crepe jacket, about $610; matching skirt, about $210. Saks Fifth Avenue; I. Magnin. Black sandals, Manolo Blahnik....From Geoffrey Beene, *right*: the "anchors" in his collection—the "color" black, and the short, decorative black lace jacket, to wear over everything...over nothing. Of lace re-embroidered with ribbon. About $1590. September at Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Nan Duskin; Kaufmann's; Montaldo's; Rich's.... *Beauty Note:* More warm colors with black—Bittersweet blush, Sweet Peach lips by Clarion. Details, more stores, last pages.

Steven Meisel



"The power
of black lies in
its sense of authority,
its strength
of attraction"

—GEOFFREY BEENE

Steven Meisel

More testimony to the power—the mobility—of black: Adolfo's terrific little seasonless wool melton evening dress, *far left,* with the shorter length, the bareness, the easier shape that's very much around as an alternative for night. About $950. Montaldo's; Miss Jackson's, Tulsa OK; Neiman-Marcus. To order at Saks Fifth Avenue; Balliet's. . . . Another big difference, *near left:* the modern edge, the innate shapeliness of stretch fabrics—David Cameron's short, snapped, zippered jacket and matching flared zippered skirt, in black stretchy wool/polyamide/spandex. Jacket, about $500; skirt, about $300. Mid-August at Bloomingdale's; Linda Dresner, Troy MI; Lou Lattimore, Dallas; Mac, San Francisco. Boots, Kenneth Cole. Details, more stores, last pages this issue.

"It is still the only *modern* color."
—DAVID CAMERON

"If you feel you own enough black, I don't believe it. You never own enough black"

—DONNA KARAN

One of the best new shapes around anywhere, in anything, *left:* Donna Karan's knockout swimsuit—a wrapped-top, satin-bowed base for dressing, in black for even more power to move. Donna Karan New York. Of cotton/Lycra, about $125. Saks Fifth Avenue; Knit Wit; Philadelphia; She, Louisville KY; Gidding-Jenny, Cincinnati OH, Indianapolis IN; Jacobson's; The Gazebo, Dallas. . . . Quite clearly, something different going on, *right:* big, bold balls of clear Lucite, for a little shine, a modern lift. Earrings, Cadoro; Judith Hendler. Necklaces, Cadoro. Cuffs, Montes de Oca. Rings, Patricia Von Musulin. . . . *Beauty Note:* The difference in makeup—very soft, very subtle: Beautiful Beige on lips, Whisper White on eyes; by Maybelline. Details, more stores, see last pages this issue.

Steven Meisel

A new take
on shape, a new
take on shine . . .
a new way
to wear black

Paris
SHADES OF DIFFERENCE

A look at the new season from three different perspectives . . . from three different designers whose interpretations of the news reflect strong individual styles . . . contrasting attitudes of dressing. Each sustaining a distinctive, authoritative "voice," a distinctive approach to fashion. On these eight pages, the best of Yves Saint Laurent, Valentino, Azzedine Alaïa . . .

Guy Bourdin

What stands out in any Saint Laurent collection—the consistency of style. In this collection, that style is maintained in a new framework—with shorter lengths, a smallness of line . . . and an outstanding use of color. . . . *Opposite:* Three outstanding colors—longer suede jacket (about $1980); short suede skirt (about $750); striking silk charmeuse blouse (about $690). All Saint Laurent Rive Gauche. Mid-July at Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Boston, Washington DC, Denver. . . . For dinner dressing, *this page*—more color, more of a difference. The shorter trapeze-shaped coat in satin with quilted lining; a red silk cloqué T-shirt (about $590); narrow yellow silk satin skirt (about $950). Saint Laurent Rive Gauche. Mid-July at Bloomingdale's; Saint Laurent Rive Gauche Boutiques, Washington DC, Beverly Hills; I. Magnin. These six pages: hair, Bruno Weppe for Jean Louis David; makeup, Ramon Maldonado. Details, last pages.

At Saint Laurent—always—a certain fashion "balance." A balance between what's appropriate and what's just-for-delight. Now, in a different context, . . . in different —exceptional— colors, with a consistent shortness of length, smallness of shape. A way of dressing that's dashing, provocative, right on target!

The biggest difference day and night—the new short, shorter, shortest lengths. And at Saint Laurent, it's a new proportion defined by glorious color. Perfect example: his newest wool jersey dress, opposite, in brilliant purple Racine fabric, about $735, with a leg-baring "wrap-over" skirt in turquoise wool grain de poudre (about $545). Saint Laurent Rive Gauche. Mid-July at Bloomingdale's; Rich's. Saint Laurent Rive Gauche Boutiques, Manhasset NY, Washington DC, Dallas, Beverly Hills. . . .Engaging variation on short-at-night, *this page:* black ribbed knit pullover from Saint Laurent Rive Gauche (about $360) and black velvet skirt—asymmetrically cut, edged in a ruffle of purple taffeta and bowed (about $1590)—as charming as evening gets! Mid-July at Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Washington DC, Chevy Chase MD, Beverly Hills CA. Details, last pages.

Guy Bourdin

At Valentino, a collection presented, finished beautifully with the impeccable touches you always expect. What was different: the racier attitude, the upbeat feeling that happens when everything's suddenly a lot smaller and a whole lot leggier!...

At Valentino Boutique, a range of tawny neutrals, playful animal themes, day to dinner. *From the left:* A wonderful new coat—short, fuller at the hem, pleated and belted in back. Of camel cashmere, over a panther-spotted sweater, suede "panther" skirt. Coat, late Sept. at Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Panache, Millburn NJ; Neiman-Marcus, Dallas and Beverly Hills.... Dazzling turn to dinner: the beaded panther blouse and matching skirt with a beaded black sarong-wrap. Mid-Oct. at Valentino Boutique, NYC; Ultimo, Chicago....

Strong Valentino coat dressing: his panther-patterned knit—short, small, edged in fox. Coat, late Sept. at Barneys New York; Valentino Boutiques, Manhasset NY, Washington DC, Beverly Hills; Saks Jandel; Montaldo's, St. Louis MO and Denver. . . . The softest suit—panther cashmere cardigan (about $1650); pullover (about $1390); suede sarong (about $495). Mid-Sept. at Saks Fifth Avenue; Nan Duskin; Valentino Boutique, Ontario and Quebec, Canada. Details, see next to last pages.

Guy Bourdin

The designer
synonymous
with body-focused
dressing:
Azzedine Alaïa.
In this collection,
the emphasis
moves from body
to dressing. . .
with clothes
that have
a different
presence, along
with his unique
sensibility:
extraordinary
shaping,
distinctive fabrics,
and the element
of surprise. . .

Tailoring redefined at Azzedine in his new-proportion suit, *left*, with a longer jacket; leggy little skirt; simple black top underneath—all very precise, very appropriate. What sets it apart, gives it an edge: the offbeat coloring, the strong "stripe"—actually woven in—and the stretch of the jacket and skirt—this is still a long way from classic grey flannel. Jacket, about $1200; skirt, about $270; top, about $365. Turnout available mid-September at Maxfield, Los Angeles. Jacket and skirt at Dianne B., NYC. ...As a symbol of restaurant/dinner dressing this fall—the little black dress. As a real standout—Azzedine's version in black wool, *this page*, with its sweater ease, its new shaping. The top, small, squared at the neck, slightly lower in back; the waist, held, belted; the skirt, short, flirty, flared. About $650. Mid-September at Charivari NYC; Georgina, Hewlett NY; Colitti, Millburn NJ; Knit Wit, Philadelphia; Caron Cherry, Coconut Grove FL; Linda Dresner, Troy MI; Alaïa Chez Gallay, Beverly Hills and Gallay, West Hollywood CA. Hair, Yannick d'Is, Paris; makeup, Mary Greenwell. Details, see last pages of this issue.

Arthur Elgort

In his new movie, "Spaceballs," Mel Brooks (above) has found the perfect mate for "Star Wars" C-3PO—a golden android named Dot Matrix (right), played by Lorene Yarnell.

Helmut Newton

the cosmos according to mel brooks

The Two-Thousand-Year-Old Man is about to prove that there's a little bit of Brooklyn in outer space

Peter Sorel/
Brooksfilms/MGM

By E. GRAYDON CARTER

Mel Brooks is a taut, compact, slightly bow-legged walnut, with clean, fine hands and a broad, animated mouth. His hair, it is fair to say, has gone the way of the rumble seat; and what remains, a grizzled grey wisp, is swung from one side of his head to the other in a valiant attempt to stave off the appearance of a man whose hair has gone the way of the rumble seat. At the Twentieth Century Fox commissary, a cool dining room with a canopied terrace that has some of the flavor of an officer's club in the days of the British Raj, Brooks bustles along, Fiorello LaGuardia with a deal memo, grabbing the hands of minor studio people, the maitre d', waiters, busboys. "Alphonse!" "Tony!" He moves too fast, thinks too fast, and eats too fast, sprinkling himself and his lunch companions as little pieces of food fly from his mouth. He prefers monologue to dialogue, and he can be funny, endearing, brilliant, infantile, vulgar, hopelessly corny, boastful, winning, and wise all within the space of a few mouthfuls of seafood salad.

At his offices on the back lot, he is scrambling to complete the editing of *Spaceballs*, the first film he has directed in six years and, at $22.7 million, his most expensive film ever. It is yet another parody, this time a lampoon of the *Star Wars/Aliens/Star Trek* axis. It's a paradoxically risky venture: on the one hand, to parody a film genre, the genre has to have been around long enough to become a genre, and yet in the case of space films, although there certainly is much to parody, interest in the genre seems to be on the wane. Even George Lucas has stopped making them.

Brooks's "dossier," as he calls his body of work, is substantial, if spotty, with great heights and best-forgotten lows. He is responsible for one of the most memorable American comedies ever, *The Producers*; a revered comedy album, *The 2,000-Year-Old Man*; a string of intermittently funny parodies—*Blazing Saddles*, *Young Frankenstein*, *Silent Movie*, and *High Anxiety*; *The Twelve Chairs*, an arty, early-'seventies cult favorite; an Oscar-winning short, *The Critics*; a truly bad movie, *The History of the World—Part I*; a good television series, *Get Smart*; and a string of fine, high-minded, non-Mel Brooks Brooksfilms—*The Elephant Man*, *Frances*, *My Favorite Year*, and *84 Charing Cross Road* (starring his wife, Anne Bancroft). At the beginning of it all, and paramount to Mel Brooks's being Mel Brooks, was his time spent writing for Sid Caesar's *Your Show of Shows* in the 'fifties, seminal television, and still considered by those who worked on the show to be among the greatest television ever produced, but which when viewed today can seem neither funny nor particularly inventive.

Show Business made Mel Brooks, and he flavors his talk with great heaps of "*I Love This Business*" industry schmaltz. He talks of the *great respect* he has for George Lucas. How he *loves* Laddie—his old friend, MGM President, Alan Ladd, Jr. David Begelman, when he was helping to get *Blazing Saddles* into production, told Brooks he *loved* him. Brooks tells about the time he wrote a parody of *Death of a Salesman* for a Broadway revue, *New Faces of 1952*. "I thought that Arthur Miller would *kill me*. And then I got a love letter from him, and we've been friends ever since." When *(Continued on page 271)*

E. Graydon Carter, *co-editor of the New York satirical monthly "Spy," is at work on a book about a New York society murder in the 1950s.*

Harry Benson

DREAM museum

The new Menil Collection in Houston is austere, elegant, with an emphasis on magic and spirit—a chapel of art

Opposite: Dominique de Menil—in the museum that represents a half-century of passionate art patronage—with Barnett Newman's meditative "Anna's Light," 1968. Below: Giorgio de Chirico's enigmatic "Perspective with Toys," ca. 1915, one of the collection's many Surrealist masterpieces.

Details, last pages

DREAM MUSEUM

By BARBARA ROSE

Dominique de Menil is fond of quoting Father Couturier, the Dominican priest who commissioned Matisse to decorate the chapel in Vence, France: "'A museum should be a place where we lose our head'—to be enlightened, dazzled, and transformed by the epiphany of art." Three years in construction, decades in conception, the austerely handsome building that houses The Menil Collection—opening this month in Houston—is itself, in many respects, a chapel dedicated to art. With her late husband, John, Dominique de Menil had gradually assembled a collection of objects bought more out of love than from a desire to possess. When the eclectic assortment finally outgrew her home, it became obvious that the private collection would become a public institution.

At first, Dominique de Menil began curating exhibitions from their expanding collection at university art galleries. These shows were marked by her understated but elegant taste, which called for spacious settings for a few exquisite objects such as the Cycladic sculpture and Byzantine minor arts that she and her husband were among the first to collect. John and Dominique de Menil were attracted not only to the anonymous arts of tribal, ancient, and medieval civilizations, but also to photography, and to contemporary work and the artists who created it. Indeed, their personal involvement in every detail of their collection—its cataloguing, its conservation, as well as its display—ultimately involved them in the lives of the artists.

John de Menil, who died in 1973, has been described by those who knew him as imaginative, enthusiastic, and so understanding of the creative process that he seemed something of an artist himself. His first purchase after the family moved to the United States from France in 1941 was a Cézanne watercolor, and his last was Jasper John's magisterial "Voice." In the meantime, thousands of works were accumulated.

With their interest in the spiritual, magical, and metaphysical content of art, it was natural that the couple should be drawn to Surrealism (the term itself means an art that is above or beyond reality). Except for a few Roman bronzes, there are no realistic works in The Menil Collection. The human figure, objects, and landscapes are to be seen, but they are transfigured—by medieval minds, for example, or by the fantasies of Yves Tanguy and Max Ernst. The latter became an especially close friend when he and his wife, painter Dorothea Tanning, moved to Arizona not far from the De Menil family in Houston.

It might seem that such a heterogeneous collection would have no central focus, but quite the opposite is true. All the works in The Menil Collection, as well as the visionary paintings that the couple commissioned in 1964 for the nearby Rothko Chapel, are poetic, "spiritual"—creations of the unconscious imagination, as opposed to an imitation of the world of external reality.

With the emphasis on magic and spirit, the collection, as well as the basilica-like museum building, is a profound statement of the relationship between *(Continued on page 270)*

Details, last pages

Near right: The alabaster "Statue of Eannatum," a Sumerian figure from southern Iraq (2600-2450 B.C.), stares with penetrating mother-of-pearl and lapis lazuli eyes. Above, far right: René Magritte's "The Glass Key," 1959, explores the mysteries of the unconscious. Below, far right: Henri Cartier-Bresson's camera renders surreal the all-too-real poverty of 1933 Seville.

playing safe: THE NEW

"Some men insist that they become impotent when they use condoms. Women will have to learn to resist this kind of emotional blackmail"

Condoms: the offer you can't refuse

By HUGH DRUMMOND, M.D.

Even before AIDS began to rage, viruses were whispering their warnings about sexual excess. The number of new cases of genital herpes has increased about ten-fold among people in their twenties during the last two decades, and at least 25 percent of the adult population now harbors it. Ninety percent of gay men and half of heterosexual ones carry cytomegalovirus, or CMV, which like herpes can cause body-wide infection as well as affect reproductive health. And hepatitis B, which is transmitted sexually as well as by intravenous contamination, has become more common than hepatitis A, which used to be the run-of-the-mill variety.

The AIDS virus has merely added a definitive fillip of terror to the dark-lit stage of our century's eroticism. The sexual revolution has become a demolition derby. If you can limp away without an infection from a busy career as a lover, you are a winner.

It is now an inescapable reality that one's likelihood of contracting AIDS or any of its less deadly brother and sister viruses is a function of the number of sexual partners one has had. In the language of government doctors, "Logic would dictate that those outside of mutually monogamous relationships who wish to minimize their risk should limit their total number of partners. . . ." We are not told the number we should limit ourselves to. However, a study of the sexual transmission of hepatitis B among heterosexuals concluded that a significant risk of contracting that virus (which might be an indicator for other viruses, including AIDS) occurs when a person has had more than five partners in the preceding four months.

Viruses hover and haunt us between the sheets, and something like prudence will have to be dusted off and taken down from the attic where discarded virtues are stored. Safe sex will somehow have to become fashionable.

Does this mean that the electricity of sexual seduction will be grounded a bit? Yes. Sexual overtures now need to be more straightforward, if not actually clinical. Presexual conversation will sound like this: "I'm uninfected and interested. *Et vous?*"

But don't people lie? We know that some cases of herpes were contracted from sexual partners who did not volunteer the fact that they were infectious. However, it is unusual for people to deny an infectious risk they may be carrying when directly asked about it. Such a denial suggests a degree of psychopathy that would be connected to other, more obviously dishonest character traits.

The more likely, and therefore more worrisome, possibility is that your friend is just not certain whether he or she harbors a dangerous virus.

So the courtship dance, the eye lock, the charm and coquettishness must be tempered by a matter-of-fact inquiry about numbers of previous partners, blood transfusions or other exposure to sexually transmitted diseases. The pillow is not the place for such talk. It had better be out of the way early in the day.

On the other hand, the reason a courtship conversation is so heady is that it is a process of mutual discovery. "Who are you? Who am I? What are we together?" Even if, in the course of that discovery, one or both of you emerge as persons reluctant to take risks, your interaction doesn't have to be any less interesting.

Must lovemaking itself partake of the rubber and jelly variety of preparation? Yes. Unless you are *(Continued on page 273)*

Hugh Drummond, M.D., *a practicing psychiatrist, writes frequently on medical issues for "Mother Jones."*

Hiro

SEXUAL LANDSCAPE

Protection money

When Lynne Pauls, a pharmaceuticals analyst for E.F. Hutton, first wrote about condoms in May, 1986, she quoted Shakespeare: "When clouds are seen, wise men put on their cloaks." "I had no idea how serious interest in the condom market was about to become," Pauls says now.

Condom fever hit the stock market when fear of AIDS spread into the heterosexual population and soared last January when, accompanied by passionate debate, condom advertisements were aired on television. Shares in Carter-Wallace, makers of Trojans, the most popular American condom, shot from $59 in May, 1986 to an all-time high of $151 early this year; and the value of stock in London International, whose American subsidiary, Schmid, makes Ramses and Sheik condoms, rose from $17 to $31.75.

By spring, though, the speculative frenzy cooled, and stock prices dropped. "The speculators' excitement has dissipated, but the value of these stocks has not," Pauls says. "We know of three ways for people who are not monogamous to prevent AIDS: a vaccine, sexual abstinence, and condoms. There is no vaccine, and most people do not want to give up sex—which leaves condoms. It's anybody's guess how much sales are going to expand."

Some investors may question the tastefulness of basing investment decisions on the AIDS epidemic. But Pauls says, "I have no ethical questions about investing in condom makers or in companies doing AIDS drug research. When a stock goes up, the profits go to individuals; but since the company is worth more on paper, it can borrow more money to expand. Buying these stocks gives people the opportunity to help bring products to market and at the same time, profit from a good investment."—MARION ASNES

On the difficulty of asking a man to wear a condom

By JO GIESE

Nobody's wild about condoms: until recently, not even the Surgeon General liked them. So it's no surprise that, newly separated after ten years of marriage, I was shy about asking a man to use a condom. When confronted by statistics predicting a nine-fold increase in deaths from AIDS by 1991, I told myself that this plague of our time affected only homosexuals, drug addicts using dirty needles, and people in Haiti, Africa, and San Francisco. As a non-drug-using heterosexual woman in Los Angeles, I convinced myself I had nothing to fear.

Then, in the spring of 1986, Lily, one of my healthiest friends, a beautiful thirty-five-year-old exercise teacher who had been in a monogamous, heterosexual relationship for the past four years, told me she had ARC, AIDS-related complex. Her story was a grim one: she had had to abort her first pregnancy, a horror made worse by medical personnel who were afraid to come into contact with her bodily fluids. Moreover, to reduce the load on her immune system, Lily had taken a desk job. For the first time I understood the principle of transmission: the receiver of the semen is the person who is most at risk. So in heterosexual intercourse it's the woman who is most in danger of getting AIDS—although she too can transmit the virus through vaginal secretions. I decided to get serious about protecting myself.

How much easier it would be if *GQ* recommended that the well-dressed man in the Armani suit never leave home without a condom, or if *Playboy* advised that it's socially unacceptable not to use one. A condom should be part of a contemporary man's gear: if he's going to play baseball, he brings a mitt; tennis, the latest oversized racquet; and if he's going to have an affair, he brings a condom, a good one. But the very same man who proudly bought his first condoms twenty years ago, when a Trojan was a boy's ticket to paradise, doesn't want to know from rubbers today.

I asked a friend, an enlightened, sensitive young man, "Aren't men scared, too?" His reply was honest: "This is wrong, I know, but I see this, like any sexual protection, as being the woman's responsibility." The stakes are too high for such a cavalier answer. Today there are about thirteen hundred AIDS victims in the United States who are heterosexual, and scientists predict that seven thousand heterosexuals will have the disease by 1991. In the 1980s, when we talk condoms we're not talking unwanted pregnancies; we're talking life and death.

But getting a man to wear a condom isn't as simple as saying, "You look better in a hat." Think of how tricky it can be to ask a casual partner even to brush his teeth. In the 1920s, a blues singer named Mary Dixon had a song for men whose previous whereabouts were uncertain: "You Can't Sleep in My Bed." But growling "you can't sleep with me!" isn't my goal. I want to have "safe sex." And not just on the phone.

Even my seventy-year-old mother understands now. When I told her I was writing about condoms, she whined, "Couldn't you write about something nice?" The next day she called back. "Did you see the *Donahue* show?" she asked. "This woman's lover died of AIDS, and the woman has the disease and she's dying, too. Donahue was tossing condoms into the audience." She abruptly changed the subject: "How's the weather there?" Mother, who to this day scents her lace handkerchiefs with lavender, had communicated that she understood "condom" isn't a dirty word.

Feeling every bit as young and awkward as when I bought my first sanitary napkins, I wandered around a neighborhood drugstore. I remembered a friend who told me that, at thirty-five, he still gets so embarrassed shopping for rubbers that he buys a lot of things so he can bury the condoms in the bottom of his shopping basket. I couldn't bury the condoms; I couldn't even find them. Growing desperate and running out of time—I had a date that night—I finally broke down and asked the male pharmacist where they were.

Right in front of me—hanging next to the vitamins. It was *(Continued on page 272)*

Jo Giese *is a writer in Venice, CA.*

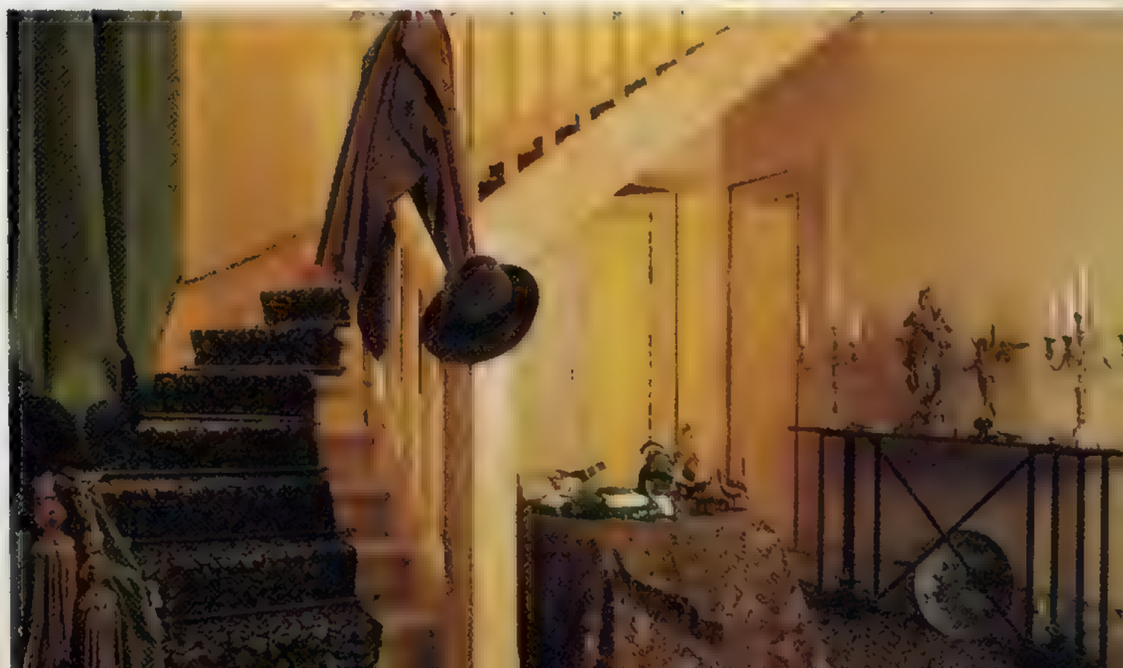
paris:

PAINTING THE TOWN

Joy de Rohan-Chabot lives amid a riot of patterns, pleasures, trompe-l'oeil jests. "I am dangerous," she says. "I painted my house, my car. . . I could paint anyone who walks by"

Jacques Dirand

Joy de Rohan-Chabot, opposite, painted fanciful illusions on the exterior of her house; and set every surface in her living room, above, into motion with pattern. Right: The foyer.



Imagine, for a moment, the world through Joy's high-voltage eyes: "Very warm, very peaceful," she calls the feeling of being enveloped by pattern

By STEPHEN DRUCKER

In Paris, amid the granite pomp of the sixteenth arrondissement, there is a private enclave known as Villa Montmorency that does not feel like Paris at all. Its streets—shaded by mature lime trees, serenaded by owls at night—are lined with modest century-old cottages painted soft country colors.

One house is pink—"the color of strawberries puréed with cream," the owner likes to say. The walls are decorated with Imari porcelains and creeping vines, all just a painted illusion. Parked out front is an American station wagon that looks like it's made of marble.

"You must understand, I am dangerous," warns Joy de Rohan-Chabot. "The urge to paint—it just comes, and it is so strong, I cannot stop myself. I painted my car and my house. I could have painted my neighbor's house. I could paint anyone *(Continued on page 232)*

Left: Eight strong patterns were brilliantly orchestrated in Joy's bedroom. Among them, carpeting by Madeleine Castaing; on the bed, a seventeenth-century Paisley shawl that Joy has copied in lacquer. Above: The glassed entryway, informal as a country house. Below: The car that Joy painted.

Joy's favorite cat, Flocon, surveys a Napoleon III setting for tea, opposite. Above: The dining table, painted with leaves, set with majolica, floating on the skylights of Joy's studio. Below: Blue-and-white Chinese porcelains inspired Joy to paint the screen.

These rooms are uninhibited and impressionistic, full of impulse and passion and energy. "I don't just add, I multiply," says Joy *(Continued)* who walks by."

Had the urge struck then and there, Joy might well have painted butterflies on my pale-blue shirt, as she did many years ago, without warning, on a friend's pale-blue car. But for the moment, I was safe; Joy was busy describing life in the strawberry-cream house to which she is passionately attached—the house in which she, her husband Jean, and their two sons, Fabrice (eighteen) and Emmanuel (twenty-three), have lived for the last fifteen years.

Joy speaks English with a brogue rather than a French accent; as it turns out, her father was French, and her mother was Scottish, a Balfour. For most of her life, Joy has lived in Paris. Many people affectionately remember her as she used to be: *la reine de la nuit*. On those nights she might have been seen wrapped in yards of bronze faille taffeta—slightly exaggerated, very glamorous. She would have told you that she'd sewn up her extraordinary dress that *(Continued on page 271)*

Jacques Dirand

NEW BREED ACCESSORIES...

Strong force for change now: strong primal accessories...in bold, jagged, or geometric shapes...in matte or natural textures. Most, outstanding antique pieces from Africa, India, other faraway places...exotic, ethnic, unique. And when they're worn, as on these six pages, massed, in multiple, the effect is even more striking....*From the wrist:* a wide, indented cuff and curving matte bangle, both gold-plated, from Robert Lee Morris. Hand-cut gold-washed brass Egyptian cuff with triangle accents is by Herve Van Der Straeten. At the neck: African neck rings by Goudji at Arras Gallery, and a brass geometric necklace by Herve Van Der Straeten. Mask, Martin and Ullman Artweave Textile Gallery. Details, stores, see last pages....*Beauty Note*: Strong, neutral color in makeup—Elizabeth Arden's Cappucino lips. These six pages: hair, John Sahag; John Sahag salon, NYC; makeup, Andrea Paoletti.

Sheila Metzner

More strong-toned gold color, for an impact with black, with bareness. *Opposite:* Long Tibetan coral bead necklace from Tamboran Gallery. Crystal/ebony/lapis lazuli gold pendant, Goudji at Arras Gallery. Tribal stackables: vermeil neck ring with filigreed gold nugget, neck ring with jasper nugget, plain vermeil neck

NEW BREED ACCESSORIES...

ring, and vermeil neck ring with iron/crystal pendant, Goudji at Arras Gallery. On the wrist, matte curved bangles, flat oval sliced bangle, and "fire track" cuff, all gold-plated, by Robert Lee Morris Bustier, Romeo Gigli. . . . *This page:* Wide Fulani earring of metal dipped in gold, Niger Bend. Nearest the wrist: a "hoof cuff," gold plate on bronze, by Ted Muehling. Next, vermeil warped circle bracelet by Yukihira Shibata. Triple cuff on upper arm, hand-cut in gold-washed hammered brass, Herve Van Der Straeten. Top, Romeo Gigli. For details, see last pages of this issue

Antique and one-of-a-kind exotics—a mix of earth tones and desert textures, metals, ivories, and wood.

NEW BREED ACCESSORIES...

... *This page:* Big, rounded silver South Indian bracelet, African bronze cuff, and Rajasthan silver spiral necklace, all at Tambaran Gallery. Antique Ethiopian silver rings, Craft Caravan. Bustier, John Anthony.

This page: Ivory African upper arm cuff, antique ivory African bracelet on right arm, plus Fiji whale-tooth necklace, all at Tambaran Gallery. On left arm: twisted antique African ivory bracelet, also at Tambaran Gallery; Naga antique ivory bracelets, Harry Neufeld. Bustier, Romeo Gigli. Both pages: hanging African textiles, Craft Caravan. Details, stores, see next to last pages.

Sheila Metzner

We were born to walk. Why focus on this most basic human motion? Because it's now believed to be the healthiest, least stressful exercise, one that can be done by—and benefit—everyone...

WHY WALK?

Walking has always been a balm for the spirit. On foot, you can travel through mountains and wilderness that vehicles can't reach; you can stride down a city street and marvel at finding your feet moving faster than a taxi. Wherever one walks, there is the joy of physical exertion, a sense of *rightness*: we were designed to move under our own control, put one foot in front of the other, swing our arms.

But is walking really exercise? We have become so sophisticated in exercise technology that it is hard to imagine meeting fitness needs by walking. The real gauge: whether, by walking, it's possible to achieve an aerobic training effect.

"Most people can," said James M. Rippe, M.D., director of the exercise physiology laboratory, University of Massachusetts Medical Center and research director of the Rockport Walking Institute. "When we asked six hundred people to walk briskly for one mile, 66 percent of the men and over 90 percent of the women reached their target heart rate." Equally compelling: he challenged a small group of men who were in top condition to try to walk for thirty minutes at their target training rate. "They had to walk fast—but every one of them got his pulse up to 70 percent of maximum," said Dr. Rippe. *(Continued on page 242)*

A newborn baby, held with feet touching ground, instinctively places one foot in front of the other—a reaction scientists call "the walking reflex." By the time we take our first steps (*left*), walking is a means to separation, independence, exploration. Done for exercise, walking helps to maintain bone strength, control weight, defuse stress. True inspiration: Gwendolyn Clark, *right*, photographed three years ago, at age ninety-two. Proving it's never too late to start, Clark began fitness-walking at eighty-seven, now covers five miles daily in NYC's Central Park. Says a NYC Walkers Club member, "She's our biggest success story."

By JANICE KAPLAN

Details, last pages

Hiro

(Continued) "That showed us that walking is vastly underestimated as an aerobic exercise."

The health benefits of walking are impressive. According to a continuing study of Harvard alumni by Ralph S. Paffenbarger, M.D., *walking even five city blocks a day can reduce risk of cardiovascular disease. Walking nine miles each week leads to a significant heart disease reduction*. "We know that daily activities impact on cardiac health," said Dr. Rippe, "and there are long-term health benefits to walking."

The greatest advantage? Walking is already part of most people's lives. To garner the health effects, one just has to walk faster and farther than normal. Dr. Rippe finds young people often scorn walking in favor of more intense exercise. "But very few people maintain that high level indefinitely," he said. "In terms of long-term health, it makes no sense to get in terrific shape for one year of your life. Even Olympic athletes who stop training have the same risk of heart disease as everyone else." *Walking is the one activity that you're most likely to continue on a regular basis throughout your life.*

CONSISTENCY, NOT INTENSITY

Most experts now agree that the key ingredient in fitness is exercise consistency, not intensity. "The choice most people make is not between different kinds of exercise, but between some exercise and none at all," said Dr. Rippe. "Walking is ideal for people who aren't yet exercise fanatics." It's far better to walk every day than to run once or twice a week.

For those who are already in good shape, walking might be one part of an overall fitness program. For example: to walk three days a week, do weight training and stretching on two other days. Peter M. Miller, Ph.D., director of the Hilton Head Health Institute, uses walking as a key part of his executive stamina program. "Walking is a whole-body exercise and a good tool for managing stress," he said. "It's a way to break away from the rest of life, relax, and think through problems in an objective way." He believes walking drives out the tension that builds during a pressure-filled day at the office. His advice: even if you're too busy for anything else, plan to go out and walk for a few minutes. The first step is always the hardest—once you start, you'll keep walking.

WALK VS. RUN

Brisk walking burns slightly fewer calories per mile than running; it also takes longer to produce the same effects. According to some evidence, though, it may reduce pulse, blood pressure, and LDL cholesterol almost as effectively as jogging. "Some 'Type A' personalities get frustrated walking," said James White, Ph.D., director, exercise physiology lab, University of California, San Diego. "Walking is time consuming, and they feel they have to move fast to get a workout." To make walking more strenuous, you can use hand or ankle weights or walk briskly uphill. An ideal walk might start with five minutes on a flat surface, then ten or fifteen minutes climbing a long hill slope. If done at a good pace, this walk could produce the same fitness effect as running.

WEIGHTS: YES OR NO?

If you plan to hike the Grand Canyon or even take day trips through a state park, you'll need to walk with some form of backpack. Begin slowly; too much weight can strain knees or lower back. Walking with an added weight increases calorie burn-off but may also increase risk of injury by changing one's natural stride. For general exercising, ankle weights may improve leg strength, but they can also lead to irritations of the knee or hip. Use very light weights until you're accustomed to the different stride. Some companies now offer weighted bandoliers that strap around the chest or waist. "Wearing a weighted vest may dramatically increase the number of calories you burn," said Dr. Rippe, "but it's also very uncomfortable. Most people would prefer to just walk faster."

Carrying hand-held weights while walking can improve upper-body strength; but greater benefits come from supplementing walking with a separate program of weight training. Dr. Miller advises his executives to stick to plain, unadorned walking at least part of the time. "Once walking becomes competitive and strenuous, it *(Continued on page 270)*

5 TOP WALKING STYLES

A woman's walk not only reveals her personality but may even affect her moods; or so suggest studies conducted by Sara E. Snodgrass, Ph.D., assistant professor of psychology at Skidmore College. In one experiment, Dr. Snodgrass asked participants to rate personality traits of walkers by watching videotapes. "In both men and women, a long stride, with an overkick, light bounce, and arm swing, was seen positively—as exhibiting a sense of confidence, autonomy, happiness," she said. "In a second study, when subjects were asked to walk with long strides, head held high and swinging their arms, they reported a significant lift in mood after only three minutes."

Such "uplifting" walking styles have become more popular in recent years as more and more people have turned to walking as a way to keep fit. Here, a rundown of some common walking styles today and the benefits that can be derived from each. . . .

Strolling—the slowest "form" of walking—performed at an average speed of 1 mph—offers time for reflection, may aid in circulation, even have a limbering effect on muscles. "Strolling is not the only kind of walking one should do to keep fit," said Richard Dominguez, M.D., orthopedic surgeon, co-medical director of the SportsMed Center for Fitness, Carol Stream, IL. "In order to derive aerobic benefits, walk briskly enough to raise heart rate for a minimum of fifteen to twenty minutes." (To start a walking program, see next page.)

Everyday walking—or "walking with a purpose" as described in *The Complete Book of Exercisewalking*, by Gary D. Yanker (Contemporary Books, Inc.)—is the kind of walking most of us do, hurrying to make appointments or do errands. Average speed: 1-3 mph. "But again, it's the continuity of the exercise that's important," said Dr. Dominguez. "If you walk ten city blocks briskly, stop in a store to shop for half an hour, then walk the ten blocks back just as swiftly, you'll gain some aerobic benefit. But if you stop to window-shop after every block—even if you're walking *(Continued on page 269)*

Sport-of-the-moment:
race walking. As more women discover its total-body/aerobic benefits, race walking programs are springing up across the country. So why isn't it a women's Olympic sport? "Competitive race walking wasn't popular among women until a decade ago," says Sal Corrallo, national Athletics Congress race walking chairman, "which may partly explain why women haven't been allowed to compete on an Olympic level." (It's been an Olympic sport for men since 1906.) "We hope women will have the opportunity to compete in '92— but this is, once again, an issue of equality in sports."

Fashion: Nike,
Robert Mannino for Tank Therapy.

Hiro

STARTING up

If new studies are to be believed, every hour you walk may add another hour to your life

How does one walk for fitness? The answer can be found in the progressive walking program at *right*, developed for Vogue with the help of Jack Wilmore, Ph.D., professor of physical and health education, University of Texas.

HOW THE PLAN WORKS

- We've outlined our walking plan according to distance, time, and pace (with a few exceptions, advancing from one level to the next involves an increase in all three).
- For each level, we've described a single walking session; to challenge aerobic fitness, a woman or man should plan on a minimum of three sessions each week (if you can manage it, walking four or five days a week will mean faster fitness benefits without significantly increasing injury risk).
- Precede each walking workout with ten minutes of warm-ups. Finish with a ten-minute cool-down. Slower-paced walking is one good choice; gentle stretching, another.
- Although walking is considered one of the safest exercise choices, it's a good idea to get your doctor's okay before you begin, especially if you're over thirty-five or have a family history of cardiovascular disease.

WHEN TO ADVANCE

Unless you've been walking regularly as part of an exercise program, begin at Level 1 and try to advance one level every two to four weeks. As a general guideline: try to work up to Level 18 over the course of ten to twelve months (if you're in good shape, you can advance more rapidly through the first few levels). Each session should leave you feeling "pleasantly exhilarated"; if your weekly walking schedule no longer feels challenging, it's probably time to move up to the next level. Slight muscle soreness the day after a walking session is normal, especially at the beginner level; extreme muscle fatigue that limits your activities means you've advanced too quickly and need to scale down your next workout.

A WORD ABOUT TERRAIN

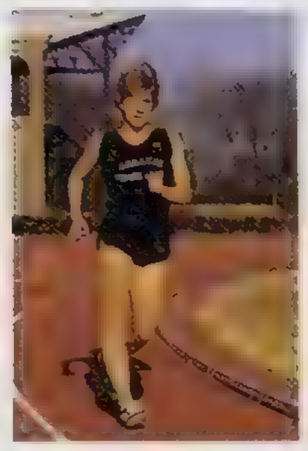
The program *at right* is intended for walking on level ground; walking uphill can double the effort required to walk a given distance and is not recommended for beginners. Even at advanced stages, hill walking increases the risk of injury.

- The ideal walking surface, say experts, is a rubberized asphalt *(Continued on page 270)*

	DISTANCE (miles)	TIME (minutes)	PACE (mph)
BEGINNER			
Level 1	½	15	2
Level 2	¾	20	2.3
Level 3	1	25	2.4
Level 4	1¼	30	2.5
Level 5	1½	35	2.6
Level 6	1¾	40	2.6
INTERMEDIATE			
Level 7	2	40	3.0
Level 8	2¼	40	3.4
Level 9	2½	40	3.8
Level 10	2¾	40	4.1
Level 11	3	45	4.0
Level 12	3¼	50	3.9
ADVANCED			
Level 13	3½	50	4.2
Level 14	3¾	55	4.1
Level 15	4	60	4.0
Level 16	4¼	65	3.9
Level 17	4½	65	4.2
Level 18	5	70	4.3

Where to walk . . .

WomanTrek offers cultural hiking adventures—e.g., to Buddhist monasteries in Kashmir, India, July 8–August 2; Himalayan Mountains, October 31–November 22 (206/325-4772). . . . **Spa Spin International** has walks by day; massage, sauna, luxe accommodations at night (to Aspen, CO, August 15–21, 23–29; Kauai, Hawaii, October 18–24; Palm Desert, CA, October 9–11, November 6–8, 20–22. Info: 213/655-2018). . . . **The Walkers Club of America**'s walking camp opens in July, Livingston Manor, NY—for adults of all levels (Write: Box M, Livingston Manor, NY 12758). . . . For events, referrals, advice on planning walking vacations: **The Walkers Club of America** (see address above); **The American Hiking Society,** 703/385-3252; **The WalkWays Center**—a $17 membership provides a newsletter, walking almanac, walking hot line (starting midsummer); 202/737-9555. . . . Gary Yanker's *Sport Walking* (published by Contemporary Books) includes tips to get you started, a list of international walking clubs. . . . **Talk-A-Walk Guides**—tape cassettes that make informative sightseeing companions to New York City, Philadelphia, and, starting this fall, to London. From Sound Publishers, Inc., 212/686-0356. . . . Mazola, sponsor of the U.S. Race Walking Team, plans **public walks,** offers a free walking booklet (write: Mazola Corn Oil, WB-V, Box 307, Coventry CT 06238).



Top U.S. female race walker: Marianne Torellas, mother of three

Out in front: 1988 Olympic hopeful, NY's Tim Lewis, twenty-four

B. Labita/Sailer Ltd.

9 TIPS: THE BASICS

Walking is one of the few exercises that require minimal equipment. But if you're going out for a long walk, you may need more than a comfortable pair of shoes. Here, a few warm-weather ideas.

- **Sun musts:** An SPF 15 sunscreen; a visored hat; lip protection; sunglasses with UV inhibitors for high altitudes.
- **Clothing** should be lightweight, "breathable." Layer according to temperature/comfort: wear a cotton T-shirt, cotton tights next to skin to help absorb perspiration; a nylon jacket helps block out wind, can double as rain gear. Choose colors that reflect sun (white is best); on early-morning or late-afternoon walks, a fluorescent tank top makes you more visible.
- **Water refill:** For fitness walks, you need about a quart of water every hour. Take ten to twelve gulps every twenty minutes. Carry a canteen or water bottle.
- **High-energy snacks:** Stick with fruit or foods high in protein and complex carbohydrates, low in fats. Avoid candy bars.
- **Blister control:** To cut down on friction, apply petroleum jelly on blister-prone areas before you start. Out for more than a few hours? Bring a change of cotton socks.
- **Solo or duo?** By day, in a city or busy area, walking alone is fine; in a wilderness/mountain environment, always walk with someone.
- **Plan walks** so you're back before dusk.
- **Not to forget:** bug repellent . . . a whistle—ideal distress signal if you get lost, injured . . . topographic map for mountain trails . . . a lightweight belt or day pack for toting essentials.
- **Experts caution** against distracting earphone radios or tape players while exercising. Don't rely on a compass unless you know how to use one. —HOLLAND SWEET

Top aerobics rated

Walking now has been proven to challenge heart and lungs—and to be as effective at burning off fat as jogging, swimming, and aerobic dancing. But how do these top aerobic choices compare in terms of time required, calorie burn-off, muscle toning, and injury risk? For the answers, plus other factors to consider in making your exercise choice, see chart *below*. (Note: Times *exclude* a ten-minute warm-up and ten-minute cool-down. "Calories burned" are approximations for a 120-lb. woman or 150-lb. man; if you weigh more or less, results vary proportionally.)

TIME (required to produce training effect)	CALORIE BURN Women	Men	TONING	INJURY RISK	PROS AND CONS
WALKING 50 minutes (at 4 mph)	240	290	Primarily benefits legs; most visible changes show up in calf and thigh muscles. Race walking provides more upper-body toning.	Minimal injury risk. Care should be taken to avoid carrying too much weight and to balance uphill and downhill efforts.	Requires minimal equipment. Can be done alone or with a partner, anywhere. Self-motivation is needed. Is more time-consuming than other aerobic activities (roughly twice as long as other activities to provide same training benefits). Requires supplementary program of upper-body strength work.
JOGGING 25 minutes (at 6½ mph)	250	300	Primarily benefits legs; most visible changes show up in calf and thigh muscles. Using light hand weights provides upper-body toning.	Knee injuries are common, especially in women. Beginners are prone to shin splints. Ankle and hip injuries are also possible if mileage is increased too rapidly.	Requires minimal equipment. Can be done alone or with a partner, anywhere. Self-motivation is needed. If you have a history of hip, knee, or ankle injury, jogging is unwise. Requires supplementary upper-body strength work.
SWIMMING 25 minutes (vigorous crawl strake)	250	300	A total-body workout challenging all the major muscle groups. Strengthens muscles of arms, shoulders, back, and legs.	Minimal injury risk. Overuse injuries to shoulder are reported in those who swim an hour or more daily.	Requires moderate to high skill to complete continuous 25-minute workout. Is not always accessible—or may be available only at certain times of year. Chlorine or salt water exposure can take toll on skin and hair; swimmer's ear also a potential problem. Unlike activities in which you support body weight against gravity, will not help to maintain bone density.
AEROBIC DANCING 30 minutes (at moderate intensity)	290	350	Can provide a total-body workout if routine is well-balanced, varied, and continuous.	Knee injury rate has been alarmingly high. Preliminary data suggest low-impact aerobics will provide the same benefits with a reduced injury rate.	Requires class or videotape. Social support of a class may help motivation and life-style changes.

Trend-setting: only-for-walking store—the Urban Hiker, NYC

Holland Sweet

The man who put health walking on the map: Howard Jacobson, *above*, executive director, The Walkers Club of America, started race walking in 1957—"People used to throw beer cans at me." But Jacobson kept walking—"It keeps me young." (At fifty-six, he weighs the same as he did forty years ago.) Jacobson's walking schedule helps: six miles daily; double that when he's training for races. Jacobson is convinced that walking can help anyone feel and look better. "No, it's not just another fad. Walking is an institution."

FIT feet

Are the new "walking shoes" a necessary help or just hype? Opinions differ; but on one point experts do agree: these latest sports-specific shoes are something quite different

By JUDITH SCHMID

With every step, a walker's foot receives an impact equal to a little more than her or his body weight. . . which can add up to potential discomfort or injuries to the legs or feet. Who's at greatest risk? Poorly conditioned walkers wearing the wrong type of—or improperly fitted—shoes.

Until recently, most fitness walkers wore running shoes. Now, newer shoes specifically designed for fitness walking incorporate the biomechanical differences between running and walking. Some experts say these represent a real advance; others feel that if a running shoe is performing well, there's no need to switch.

"The walking foot bends at a greater angle when it pushes off the ground than does the running foot (about 45 degrees in walking, compared to 30 degrees in running). So the new walking shoes are designed with thinner, more flexible soles," says E.C. Frederick, Ph.D., associate professor of locomotion studies, Pennsylvania State University; co-author of *Walk On: A Tool Kit for Building Your Own Walking Fitness Program* (Rodale Press); and a Nike consultant.

Because there is more impact on the heel during foot strike than on any other part of the foot, new walking shoes have a crash pad under the heel, designed to provide cushioning. Reebok's, for example, have a "spring cushioning system." Avia has a removable sock liner, to add increased heel cushioning; Nike shoes have one, too.

Walking shoes usually have a low back tab to reduce pressure on the Achilles tendon, in contrast to a running shoe's higher tab and reinforced heel counter.

Walking shoes are also designed to protect against tripping. In walking, feet stay closer to the ground during the foot swing than they do during running, sweeping as close as one-half inch away. "For this reason, walking shoes are not made with heavy lugs or thick waffling, which could trip up the wearer; the sole is still sufficiently textured to prevent slipping," Dr. Frederick said.

Another feature designed to prevent tripping and increase ease of gait: the toe is curved *up* from the ground.

Expert opinions vary. According to Tom Brunick, director of The Athlete's Foot Wear Test Center, North Central College, Naperville, Illinois, the main difference between walking and running shoes is simply the way they are marketed. "Footwear companies have

(Continued on page 268)

How many pairs of sports shoes does a fit person need? What's key, experts suggest, is not the number but the fit and the shoe's ability to protect the foot from impact injuries. Beyond that, what counts? Knowing when worn-out shoes need to be replaced.

Hiro

Jennifer Howse

take a HIKE!

Mary Butz

Trekking: the walker's marathon
"I'm committed to a once-a-year adventure—my annual shape-up," says former New York City Council president Carol Bellamy, forty-five, photographed *opposite* (second from left) with international lawyer Rita Hauser (far left), fifty-one; their guide; and Jennifer Howse, Ph.D., forty-two, executive director of the New York March of Dimes, during a time-out on their arduous Himalayan trek with six other women (their shoes, lined up during a break, *above*). Along with the risks —of losing footing and falling into freezing water, of dehydration and burning from a blistering sun— there were the pluses: the support, the teamwork, the confidence each woman derived. Would they do it again? Yes. Says Bellamy: "I love to be outdoors without a television, radio, or phone."

Nine successful women—of all ages, all fitness levels—opt for the ultimate adventure: trekking for eight days through the Himalayas, testing stamina and courage with every step. By DIANE RAVITCH

What happens when nine remarkably accomplished women set out on an adventure together? Will there be ego clashes, competition? Is it possible for women who are leaders in their professional lives to be team players on vacation? These were some of the questions on my mind when Donna Shalala, president of NYC's Hunter College, and a former assistant secretary of housing and urban development in the Carter administration, and Alice Rivlin, Director of Economic Studies at the Brookings Institution in Washington, DC, and the first—and only—woman chosen as the Founding Director of the powerful Congressional Budget Office, invited a group of women to join them on what turned out to be the adventure of a lifetime: a trek through the Vale of Kashmir in India's Himalayan Mountains.

In spring of 1986, they enlisted seven friends: Carol Bellamy, vice president of Morgan Stanley, former mayoral candidate in New York City (she lost to Mayor Edward Koch in 1985), and the first woman to be elected New York City Council president; Rita Hauser, a well-known international lawyer and a senior partner in a leading NYC firm; Betsy Levin, dean of the University of Colorado Law School; Mary Butz, assistant principal of a large, successful New York City high school (a Kellogg National Fellow, Mary planned to interview gypsies and shepherds in the Himalayas for her intergenerational study of family traditions); Ann Strickland Squadron, a lawyer; Jennifer Howse, Ph.D, executive director of the New York March of Dimes and former Commissioner of Mental Retardation for the Commonwealth of Pennsylvania; and me, a historian at Teachers College, Columbia University.

Some of the women were close friends beforehand; none of us, however, knew everyone. The youngest was thirty-eight; the oldest, fifty-six. Friends assumed that it would be impossible for a group of high-powered women to work together. Such comments, I later realized, betray a common (though not necessarily correct) belief that successful women (like successful men) are self-centered, humorless, power-hungry, combative.

WILDERNESS WALK

Donna and Alice were the only experienced trekkers in the group. The rest of us were not even sure what a trek was or how it differed from hiking. A trek, we soon learned, is defined as walking or hiking in wilderness areas for several days or weeks. Most of us were accustomed to moderate, regular exercise—biking, tennis, or aerobics. Only Betsy Levin, who runs about twenty miles every week and lives at an altitude above 5000 feet in Boulder, Colorado, was in good condition.

Each of the women joined the trek with a different personal goal. For some, it was the lure of adventure; others were drawn to the physical challenge of scaling one of the world's great mountain ranges. All of us were at an age where we could no longer take for granted our ability to keep up with others. None of us knew the strengths and weaknesses of the other women; nor did we know how strenuous the actual climb would be. Most important: most of us had never measured ourselves against so formidable a task.

Our arrangements in India were made by a first-rate outfitter, Himalayan Fantasies, run by Iqbal and Karalyn Kana. They turned out to be the perfect organizers for a group of Americans whose trekking experience ranged from "some" to "none" and whose expectations for safe, healthful *(Continued on page 269)*

Take a good look at Calvin Klein's revamped, redefined, renamed Classics collection. What you'll see: clothes that offer top value for the money—smart, stylish, well-constructed separates that make for an extremely appealing, accessible approach to day. Day dressing that starts with a jacket—now longer and shapelier—over the leggiest of skirts, in deep colors and rich fabrics that take the look even further. . . . Essential elements, *left*: the softly shaped hip-length check jacket (here, elasticized for added fit, ease) and the shorter pencil skirt, both of wool/silk; with a charcoal wool turtleneck. Jacket, about $275; turtleneck, about $98; skirt, about $120. Turnout at Bergdorf Goodman; I. Magnin. Jacket and skirt at Montaldo's. Jacket at Hudson's; Dayton's; Frost Bros. . . . Day dressing at its most dynamic, *opposite*: luxe black leather for a longer wrap jacket, narrow skirt. . . a saucy black beret. Jacket, about $640; skirt, about $270. Jacket and skirt, late July at Bloomingdale's. Skirt at The Calvin Klein Shop, Honolulu HI. These pages: hair, Edward Tricomi; makeup, Sophie Levy for Pipino-Buccheri. Details, see last pages.

Patrick Demarchelier

Smart choices

With the introduction of Calvin Klein's high-spirited, lower-priced Classics collection for fall, his easygoing, very American style has suddenly become a lot more accessible . . .

The attraction of Calvin Klein Classics? Real style, real value for the money. Key elements: the ultra-elongated line of monochromatic color; the contrast of texture-rich fabrics; the well-thought-out, easily adaptable attitude toward day dressing. Ideal example, *left:* the tweedy patch-pocket wrap jacket and olive-brown wool knit skirt and turtleneck, with ribbed wool tights and high-heeled ostrich pumps. Jacket, about $300; turtleneck, about $130; skirt, about $110. Turnout, late June at Saks Fifth Avenue; I. Magnin. . . . The basis for day dressing could just as easily be a dress—if it's as precisely detailed as the loden-green wool wrap, *opposite*, worn over a matching turtleneck. Dress, about $280; turtleneck, about $130. Turnout, late June at Ann Taylor, NYC; L.L. Berger, Northtown, NY; I. Magnin. Details, last pages.

Patrick Demarchelier

Smart choices

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't: turning a jacket—for day or night—into total (totally attractive) dressing. . . shirts, shoes, jewels: finds of the season. . . shorter-or-not, a new look at legs

What works? At this fashion point in time—in this issue—much of the best dressing, you'll find, is sportswear dressing, a simple matter of pieces. **What's noticeably different is that these jackets, skirts, and crisp shirts combine, even for warm weather, for highly polished looks—not the easygoing sense of sportswear.** In coming months, there will be plenty of references made to tailoring, new classics-with-a-twist, the pieces that create the look of a new season. Some pieces, clearly, give more, take you further; they're fashion items in which to invest. Much of the news starts with a new jacket.

For day or night. Look at Geoffrey Beene's lace jacket (1). Small, zippered, re-embroidered, it is, in itself, a spectacular piece—strong enough to hold a look, sufficiently "dressed" for the most significant sort of big evening. In the same way that you might, by day, use a perfect black wool blazer to set up everything from khaki pants to a precise above-the-knee tweed skirt to a black turtleneck and skinny knit pants, a wonderfully ornamental jacket can be the pivotal piece for evening. You might layer it over a short black jersey dress, put it with a full taffeta short skirt or narrow nighttime trousers. The neatness of a jacket such as this allows it many lives, lets you amortize it through other years, other seasons.

Come fall, you'll find new evening jackets that are tuxedo-like, others studded with "jewels"; some come fur-trimmed or in paisley panne velvet. Equally spectacular is Yves Saint Laurent's three-quarter length bright satin topper (5): We show it, as YSL did, as a real shock of rich color—in fuchsia, layered over a red top and a narrow yellow satin skirt. More bright color gets provided by gloves, shoes, and turbaned hair. In a coming fall season when designers are experimenting with some wonderfully colorful pieces, YSL's nighttime color is the most you'll find anywhere. What you may well go for, instead, is a single bright piece—at its best played off against something black. YSL's fuchsia satin pumps (5) could well be, in themselves, just the right amount of nighttime color. What they signal, too? **Come fall, most evening clothes will be short**—even for the biggest evenings. The pump, designers believe, will be the standout nighttime shoe.

What works? A white shirt—and that's hardly surprising. What is a bit more of a surprise is that a white shirt is quickly becoming another favorite fashion piece of the moment, a standout in fall collections. It comes crisply, sharply white—not in soft silk crepe de Chine but in cotton or linen; and it's topping skirts or sliding under jackets day to dinnertime.

With a short blue-jean skirt (3), we gilded a white shirt look in this issue with Chanel gold chains, cuffs, pearls, bangles; for a belt, piled on another gold coin chain necklace from Chanel—layering pieces on in charming overabundance. The point? Just how far less-than-"real" jewelry pieces can take you: Here, far enough for white oxford-cloth shirting and faded denim to provide very appealing country-dinner dressing.

1 2 3 4 5

Is it right? Can you wear it? On the question of short vs. shortest skirts: **Most clothes, at this moment, don't seem to—and aren't made to—look right covering the knee. Beyond that, "appropriateness" is a more relevant word than "inches."** What shorter lengths do depend on for fall are sheer dark stockings and higher heels at night (4); by day (2), more densely black stockings. Covered dark legs, come fall, will be the first step toward considering a skirt that's shorter. Watch for narrow over-the-knee boots to turn up, too—another attractive "piece" this season. ▽

SALON SECRETS
For Thick, Fuller Hair

Lush, thick, full-bodied hair. That's the effect Nutri-Body shampoo and conditioner have on hair. They're Jhirmack's salon secrets for adding volume.

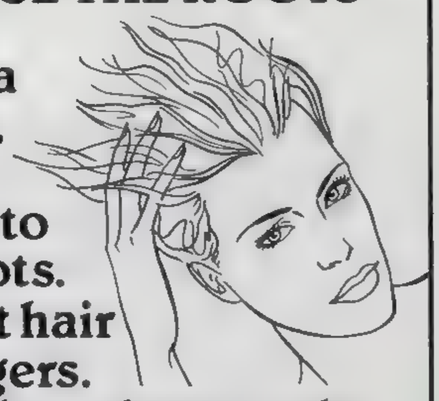
Nutri-Body, created by Jhirmack's haircare experts, is a major innovation for fine, thin hair.

FULLNESS...NOW IT'S A GIVEN.

Nutri-Body's special formula has a blend of body-building proteins that help you achieve the look you want–thick hair with lots of shine.

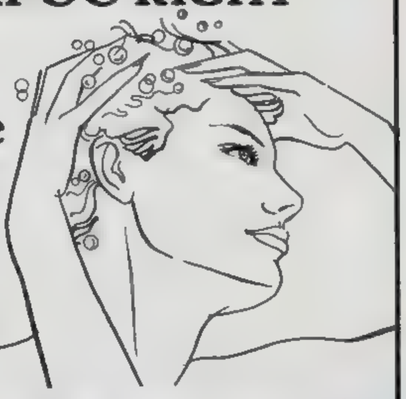
Nutri-Body shampoos fullness into lifeless hair and then conditions to build hair up. What it doesn't do is weigh hair down. That's key. The result? Full, fabulous hair.

MOUSSE THE ROOTS



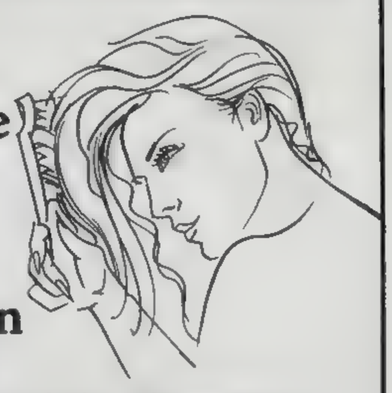
For extra fullness, apply mousse to your roots. Then lift hair with fingers. Direct blow-dryer at the roots so your hair will lift.

SHAMPOO RIGHT



Lather hair twice for extra fullness. The first time will remove excess oils, the second will enhance body and shine.

FLIP OVER YOUR HAIR



To add even more volume, toss your hair forward. Then dry it and brush it upside down to create a look that's fuller.

And for even more fullness, try Jhirmack's Nutri-Body mousse created especially for fine, thin hair. In just a matter of seconds, it gives fine hair lasting volume, without ever leaving it stiff or sticky.

Thanks to Jhirmack's Nutri-Body and these salon secrets, thick, full, shiny hair is just a shampoo away!

Nutri-Body, by Jhirmack. Essential for full-bodied hair.

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health style

Seeing better...drill-free dentistry...anti-stroke foods...water: ideal drink?...diet-pill debate

Admonishments that reading or watching TV in poor light will "ruin your eyes" turn out to be exaggeration. But inadequate lighting can take a toll on eye comfort, work performance. " 'Eye strain' is usually just discomfort and fatigue, caused by poor lighting," said George Garcia, M.D., assistant clinical professor, ophthalmology, Harvard Medical School/associate chief of ophthalmology, Massachusetts Eye & Ear Infirmary.

The best reading light combines general room illumination with a "targeted" lamp. The lamp of choice: one with a 75-watt bulb, an adjustable arm, and a metal shade (for focused lighting). "Ideally, a reading lamp should be placed behind you, so light comes over your shoulder. Placing it in front of you intensifies glare and heat, and may lead to dry, stinging eyes."

The same lighting rules apply when reading off of a computer screen. "Early fears that intensive use of video display terminals (VDTs) could cause eye damage have proven to be unfounded, but eye strain may be more of a problem when spending long hours in front of a VDT," said Dr. Garcia. His advice: ● Don't overadjust the contrast between print and screen. Too-bright contrast can be as uncomfortable to read as can too little (this applies to TV screens, too). ● Use an adjustable monitor and keyboard. The monitor should be at eye level, the keyboard at arm's length with elbows bent. ● Take "eye breaks"; look away from the screen for a few seconds at least every half hour. ● If you wear reading glasses, ask your ophthalmologist if you need to adjust your prescription for computer work.

Finally, be aware that chronic eye redness, stinging, light sensitivity, or headaches can all be signs of eye problems that should be checked by an ophthalmologist.

STILL SUNSTRUCK *While most Americans know the hazards of getting too much sun, our desire for a tan apparently hasn't dimmed. According to a new survey by the American Academy of Dermatology, one-third of adults—and almost equal numbers of men as women—admit they intentionally work on a tan; a vast majority of us even go so far as to say we still believe that a tan looks healthy, regardless of our ability to list skin hazards such as wrinkles and cancer. The biggest cause for concern: nearly one in three teenagers still worships the sun without protection—at an age when, doctors are learning, long-term skin damage has already begun.*

Beating the blues

Statistics indicating that women are twice as prone to depression as men have been blamed on everything from hormones to a preoccupation with personal relationships to women's willingness to seek professional help. A more likely explanation, according to Susan Nolen-Hoeksema, Ph.D., assistant professor of psychology, Stanford University: women are socialized to reflect on our bad moods and unintentionally make them worse. "Men, who learn early not to 'give in' to their emotions, are more likely to take steps to distract themselves before a bad mood becomes chronic." How to "short-circuit" negative emotions:

● *Interrupt your mood. Exercise, go to a movie or a museum. "While talking about your feelings may help, sometimes it's best to get away from your feelings so you can view them objectively," said Dr. Nolen-Hoeksema. Consulting a friend is fine, but be aware of the difference between harping on your feelings vs. talking out a possible solution.*

● *Adjust the way you look at failure. "Try to view a setback in perspective, not as a condemnation of a life's work," said Stanford psychology professor Gordon Bower, Ph.D. "When you're feeling blue, take a few moments to review your own successes."*

● *Create separate, gratifying components in your life. Women who cope best with stress, studies show, often play a variety of roles at home, at work, and in the community; each provides a potential source of inner strength.*

● *If distractions fail—and blue mood lasts beyond three weeks or interferes with enjoyment of life—seek professional advice.*

breast tests

Despite its proven potential to help save lives, mammography (low-dose X-rays of the breasts) remains one of the most underutilized medical tests. A new American Cancer Society (ACS)/Gallup poll reveals that only 15 percent of women over age fifty follow ACS guidelines to have an annual mammogram. Seeking to change these numbers in women's favor: a new program, sponsored by ACS and the American College of Radiology, in which walk-in "clinics" will be held at hospitals across the country.

Along with breast health information, the clinics will offer on-site mammograms by trained radiologists.

The motivating facts behind this new effort: "Numerous studies confirm that a mammogram can reveal a tiny breast lump up to two years before it can be felt—time that multiplies a woman's chance for survival. Contrary to many women's fears of X-ray exposure, modern low-dose mammograms pose less of a health risk than does riding ten miles in an automobile," said Stephen A. Feig, M.D., director of the Breast Imaging Center at Thomas Jefferson University Hospital, Philadelphia. "While there can be discomfort due to compression of the breast against the X-ray machine, for most women, a mammogram is no more uncomfortable than having blood pressure checked." The ACS advises healthy, symptom-free women to have a baseline mammogram between ages thirty-five and thirty-nine, with follow-ups every one to two years between forty and forty-nine, annually after fifty. (A woman with a family history of breast cancer should discuss guidelines with her doctor.) For information on the National Breast Cancer Detection Awareness Program, contact the local American Cancer Society office.

Some Vegetables Have All The Fun.

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health style

YOGURT WARS

Kefir, a cultured-milk, yogurt-like dairy food long popular in Europe and the Middle East, is turning up in more and more American supermarkets—and is being touted as a more healthful choice than yogurt. Preliminary nutritional statistics show that this may be the case: According to one laboratory analysis, a four-ounce serving of plain kefir has just about the same number of calories (75) as four ounces of plain yogurt, is higher in protein as well as calcium (244 milligrams of calcium vs. yogurt's 137) and lower in fat. Like yogurt, kefir is said to be easier for the body to digest than milk, an advantage for the estimated 30 million Americans who are lactose intolerant. The catch, say some food-watchers: kefir's flavor—tarter, "tinglier" than yogurt's (some consider it closer to soured cream)—may not appeal to many Americans' preference for sweeter-tasting foods.

EXERCISE VS. A STUFFY NOSE?

A stuffy nose can become a chronic summer irritation for anyone who's sensitive to grasses or weeds that pollinate in warm weather. One possible—surprising—way to get relief: a daily "dose" of exercise. Aerobic exercise increases your heart rate, which stimulates production of adrenaline, a natural decongestant.

"A nose becomes 'stuffed' when blood vessels inside dilate; the adrenaline produced by aerobic exercise causes blood vessels in the nose and other 'less important' areas to constrict while more blood is pumped to the muscles that need it," explained David Fairbanks, M.D., of George Washington University School of Medicine, and spokesperson for the American Academy of Otolaryngology–Head and Neck Surgery.

"Because the effect is cumulative, it's best to exercise daily. As a rule, the more athletic a person is, the better her nose functions."

When not to exercise: if a stuffy nose is accompanied by flulike symptoms such as fever, muscle aches, and overall fatigue. See a doctor if a stuffed nose lasts longer than seven to ten days or causes great discomfort.

Help On The Line

Knowing where to get help can mean the difference between a minor mishap and a serious health danger. To have on hand: a new placard from the American College of Emergency Physicians and American Association of Poison Control Centers that lists basic emergency advice, has spaces to fill in local phone numbers for ambulance, police, etc. (To receive a copy, send a postcard to Emergency Action for Poisoning, Communications Department, McNeil Consumer Products Co., Camp Hill Rd., Fort Washington PA 19034.)...Aimed at prevention, at providing expert advice on common health problems: the national network of Tel-Med health lines, run under the auspices of hospitals and university medical centers across the country. Taped messages played over the telephone provide information on subjects ranging from relaxation to stopping smoking. Look in your local phone book under Tel-Med.

Adages such as "the early bird catches the worm" imply that "morning people" have an edge on those who tend to be most alert in the afternoon or evening. Now, studies indicate that there might be truth to such sayings.

Over six years, Julian L. Biggers, Ph.D., professor of educational psychology at Texas Tech University in Lubbock, tracked the grade point averages of 1500 high school and college students as well as evaluations of over one hundred student teachers. Those who considered themselves to be "morning alert" consistently outperformed those who felt their peak hours came later in the day.

It seems likely, says Dr. Biggers, that similar results could be found in the workplace—and that if you're a morning person, you may be more effective than some colleagues simply because most of your work will be required at your peak time.

Holding out hope to those who are naturally late risers: studies suggest that by consistently going to sleep earlier, you may be able to "reset your body clock" over time.

mouth check

Most women realize that good oral hygiene means daily tooth brushing and flossing, and twice-yearly visits to the dentist. "But, dental problems don't always wait for checkups," said Howard S. Glazer, D.D.S., assistant clinical professor of dentistry at Albert Einstein College of Medicine, NYC, and president of the New York State Academy of General Dentistry. "Learning to recognize the early warning signs of tooth and gum disease is also important." Here, signals that you should see your dentist promptly....

- Red or puffy gums which may be tender, itchy, and/or bleed either spontaneously or after brushing usually signal gingivitis—the first stages of periodontal disease. (Swollen lips or tongue can be an allergic reaction to food or medication.)
- Persistent bad taste in the mouth or breath odor may signal spreading decay, early periodontal disease, or certain illnesses.
- Sudden looseness or shakiness of a tooth may be caused by an abscess surrounding the tooth or at the root end of the tooth.
- A sore on lip, tongue, or inside mouth that doesn't begin to improve after two or three days may be caused by a virus, irritant (often rubbing of retainer or braces), or occasionally may be a precancerous lesion. See your dentist as soon as possible.
- Sensitivity of a tooth to heat, cold, sweets, or pressure (as when biting into hard foods) may signal decay or a cracked filling. Intermittent sensitivity to cold, however, is not unusual in new fillings, said Dr. Glazer.
- Persistent numbness or tingling in any part of the mouth, lips, gums, or tongue may indicate a vitamin deficiency or certain diseases of the nervous system.

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health style

More cantaloupe, please

More reason to enjoy the fresh fruits and vegetables available at this time of year: their high potassium content may play a role in protecting the health of your cardiovascular system. In fact, some experts now believe that Americans' gradual shift to a diet richer in fresh fruits and vegetables—and, as a result, in potassium—may have contributed to the 50 percent drop in fatal strokes that has occurred in the United States over the last twenty years.

Support for this idea comes from a study published recently in *The New England Journal of Medicine*. In comparisons of twenty-four hour nutrient intakes of over eight hundred women and men, doctors at the University of California in San Diego found that increasing the average person's daily potassium intake by 391 milligrams (roughly the amount in one cup of green beans, one-quarter cantaloupe, one banana) had the potential to decrease stroke risk by as much as 40 percent. Long known to help regulate body fluid balance, potassium may also help to lower blood pressure and have an independent stroke-protective effect.

"While these findings are still preliminary, eating more fruits and vegetables makes preventive-health sense," said Mark Dyken, M.D., of Indiana University School of Medicine, chairman of the American Heart Association's stroke council. "Taking potassium supplements, however, is not a good idea." More than 100 mg. of potassium, taken in a concentrated dose such as a pill, can lead to serious side effects such as gastrointestinal bleeding.

Still important to reducing stroke risk: eating less fat, cholesterol, and sodium; exercising regularly; avoiding smoking (especially if you take birth control pills) and excessive alcohol; controlling your weight. Anyone with a family history of cardiovascular disease should discuss further preventive measures with her doctor.

Big-game eating

More calorie- and fat-conscious women are discovering lower-calorie substitutes for beef. One trendy choice? Something *wild*.
Buffalo and deer meat are being served at more and more restaurants, the latest being on the spa menu at the Four Seasons in NYC, where chef Seppi Renggli's bison medallions sauteed with peppers and served with snow peas and wild rice has become a popular choice. (While buffalo is no longer an endangered species, supplies are limited; venison is on the spa menu only in winter when it is in season.)
Nutrition figures support the trend: The U.S. Department of Agriculture reports that a 3.5 oz. serving of bison or venison has fewer calories and about half the fat of beef and nearly equal amounts of protein. (Broiled skinless chicken is still slightly lower in fat.)
Also behind the growing appeal of bison and venison, says the Four Seasons' Renggli: their lighter taste, smoother-than-beef texture.

Starting a new fitness plan? You may be more likely to stick with it if you set monthly, not weekly, goals and give yourself a few months to set up a regular exercise schedule.

healthy flying

If you've ever gotten off an airplane feeling "all stopped up" or as if your hearing is muffled, you're not alone. Doctors report that a buildup of pressure within the ears is one of the most common "souvenirs" of plane travel. Fortunately, it's usually more of a discomfort than a danger—and simple steps can help you to avoid the problem. First line of defense: swallowing and/or yawning frequently during descent—a period when rapid changes from low to high atmospheric air pressures are most likely to lead to blockage of the Eustachian tube, which helps to balance pressure on the eardrums. (Candy or chewing gum can help to stimulate swallowing.) If these measures don't help, The American Academy of Otolaryngology–Head and Neck Surgery recommends pinching your nostrils shut, closing your mouth, and exhaling forcefully. If you tend to fall asleep during plane travel, asking a traveling companion or flight attendant to make sure you're awake before the airplane begins its descent is also a good idea.
Since having a cold or flu increases the risk of developing ear pressure imbalance and possible hearing damage, it's best to postpone air travel if possible if you're feeling under the weather. If you must fly, consult your physician first; using an over-the-counter decongestant nose spray during the flight may be recommended. If ear or sinus pain or discomfort persists for a day or longer after the flight, see your doctor.
A help in avoiding another common consequence of plane travel—muscle stiffness and fatigue: doing simple stretching exercises while seated and getting up to walk around at least once during any flight that lasts longer than a few hours. Positive trend: some airlines are offering in-flight relaxation-exercise suggestions, such as Hawaiian Airlines' new five-minute video of stretching/breathing exercises that can help to reduce muscle tension and leg fatigue.

GOING BY THE NUMBERS

Next time you have a cholesterol test as part of a medical checkup, you may be in for a surprise. "What we once thought was a healthful reading—250 milligrams (mg.) per deciliter (dl.) of blood—is no longer considered ideal. The latest studies show that half of all heart disease occurs in people whose cholesterol levels are between 200 and 250 mg./dl. As a result, most doctors now recommend aiming for a total cholesterol reading below 200 mg./dl.," said Peter Wilson, M.D., director of laboratories for the Framingham Heart Study. Healthy women should have a baseline cholesterol check by age twenty, a test at least once every five years up to age forty, every three years after that; anyone with a family history of heart disease should discuss more frequent checks with her doctor.

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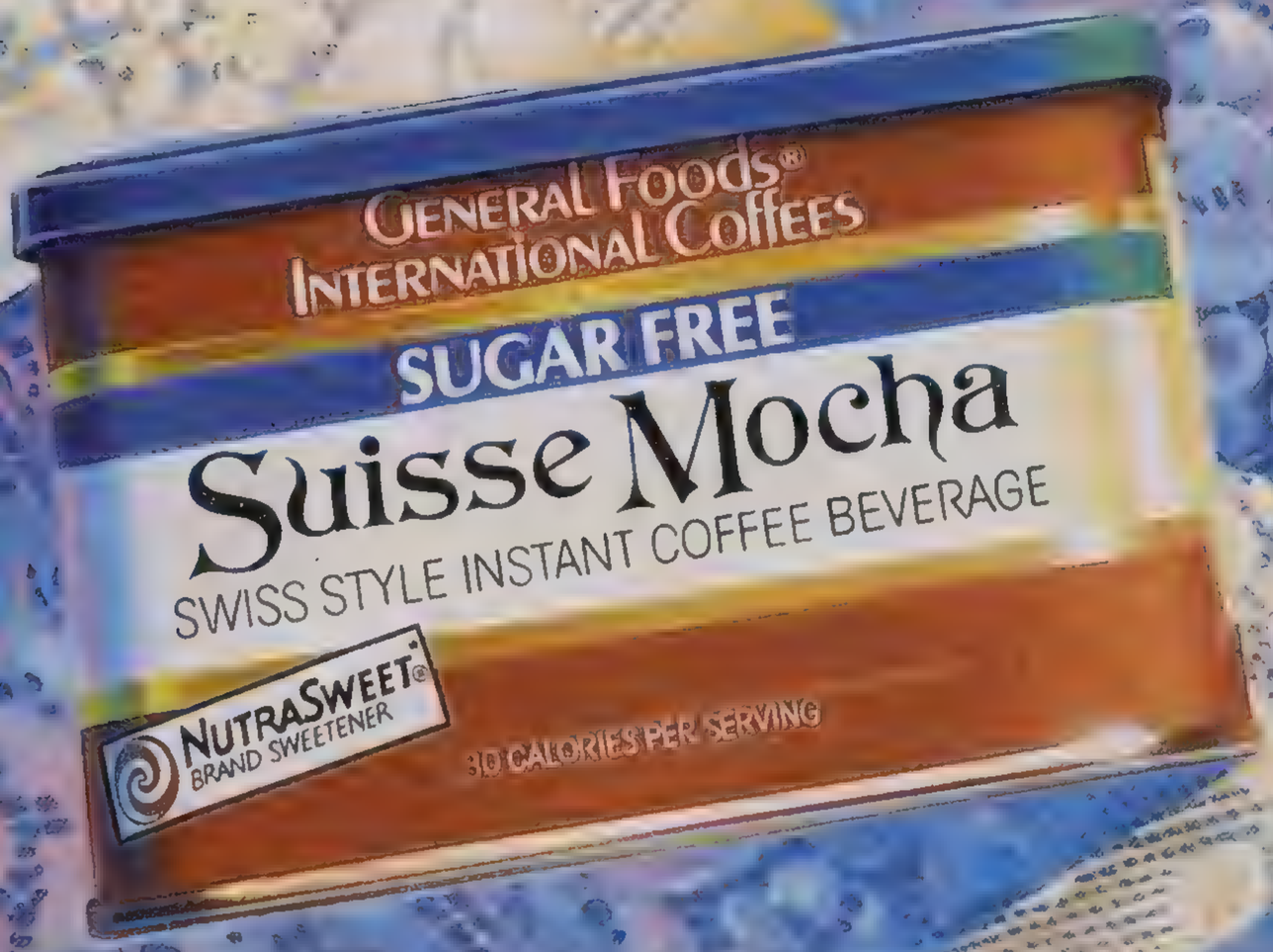

GENERAL FOODS

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Your diet: water works

BY JUDITH S. STERN, Sc.D.

Water, the most important nutrient in our diets, is often the one we take most for granted. While most people could survive more than a month without solid food, we'd last only about four days without water. Signs of dehydration can set in after only a few hours and may include thirst, dry mouth, headache, and eventually nausea, chills, and dry skin. In contrast, deficiencies of certain vitamins and minerals can take weeks or years to produce symptoms.

Water is an essential component of all body fluids and tissues, helping to transport nutrients, to lubricate and cushion joints and tissues, to regulate body temperatures (when you perspire, evaporation of water from skin is cooling) and to excrete waste products.

The old adage to drink six to eight glasses of water a day is quite valid. Most women should try to drink at least six cups of fluid daily, most of which should be water. (If you consume alcohol, drink one additional glass of water for every ounce of alcohol, because alcohol acts as a diuretic, increasing water loss.) Many foods also supply significant amounts of water. Skim milk (of which many women are concerned with drinking more) is about 91 percent water. Fruits and vegetables are 70 to 95 percent water; even bread is about 36 percent water. And when we drink even "plain" water we may also take in varying levels of essential minerals such as calcium and magnesium.

How to know if you are meeting your water needs? According to Sarah H. Short, Ph.D., R.D., professor of nutrition at Syracuse University, thirst is a pretty good guide. However, there are times—during and after vigorous exercise; in pregnancy, illness, old age—when water needs are increased, and your body may require water after your thirst is quenched. To minimize the possibility of dehydration, if you are going to exercise in hot, humid weather, Dr. Short advises drinking at least twenty-one ounces of water two hours before and an additional fourteen to seventeen ounces about fifteen minutes before starting to exercise. Then, try to drink some water every ten to fifteen minutes. To replace water lost through perspiration, weigh yourself before and after exercising and drink enough water to regain your pre-exercise weight; or, drink until thirst is quenched, then drink an extra cup.

Americans spend over one billion dollars yearly on bottled waters (a small amount compared to the approximately thirty billion dollars annually spent on soft drinks). The Food and Drug Administration has labeling regulations for bottled waters; individual states also regulate bottled waters. Here, some general guidelines: *Spring water* is groundwater that has risen to the surface naturally, then been filtered, and may have had minerals added or removed; if the label says "*natural*" *spring water*, the water has been filtered but otherwise unprocessed. *Distilled water* has been boiled and the steam recondensed into "purified" water. Because it has virtually no minerals, distilled water has a flat taste. *Club soda* is filtered tap water that's been carbonated, with a mix of minerals and other additives to give it a distinct taste. *Seltzer* is tap water that's been filtered and then carbonated.

Mineral water has never been precisely defined by government authorities. In fact, in most states, any bottled water could be labeled "mineral" water because they all contain some minerals.

One concern: some bottled waters are high in sodium, could be a potential problem for people on low-sodium diets. Other bottled waters (like seltzers) have little or no sodium and often will say so on the label; mineral waters and club sodas can be high in sodium.

Latest bottled-water trend: vitamin fortification. Crystal Geyser Water Company is marketing a new mineral water fortified with 50 percent of the USRDA for seven essential vitamins—C, B_6, B_{12}, niacin, folic acid, biotin, and pantothenic acid. The criteria used for fortification is that the vitamin mixture should be tasteless, colorless, and odorless. Some experts are opposed to vitamin supplementation of water, because the supplement blend is based on taste rather than the physiological needs of consumers, and because it is best in general to get the nutrients we need from foods.

Although water is the original no-calorie drink, some fruit-flavored (i.e., sweetened) "seltzers" have as much as 110 calories per cup. While there's no known hazard to drinking "old" water, water that's bottled in plastic sometimes can pick up the taste of the container and should be drunk within a year of purchase.

Judith S. Stern, Sc.D., *is a professor of nutrition at the University of California, Davis.*

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health style

PICKING UP THE PIECES

With almost six million Americans victims of violent crimes last year, experts have turned their attention to teaching all of us how to help friends or family members to put the experience behind them.

"The biggest mistake we make is in urging a crime victim to 'just forget about what happened.' A criminal's attack violates a victim's sense of self; studies have shown that discussing the experience with others is key to regaining a sense of wholeness," said Judith V. Becker, Ph.D., associate professor, clinical psychiatry, Columbia University College of Physicians and Surgeons, and director, sexual behavior clinic, NY State Psychiatric Institute.

Too often, experts note, we unconsciously put blame for the crime on the victim—by asking questions such as "Why were you out so late at night?" or "Isn't that a dangerous neighborhood?" This questioning often results in what psychiatrist Martin Symonds, M.D., of NYU School of Medicine, deputy chief surgeon for the NYC Police Department, has dubbed "the second injury." Dr. Symonds noted that crime victims commonly experience a syndrome known as post-traumatic depression, during which they replay the events of the crime in their minds and go through bouts of apathy, anger, resignation, and irritability. This reaction may last three to six months or longer and be accompanied by insomnia, recurrent nightmares, and—particularly for rape victims—feelings of shame and guilt.

"Rather than adding to a crime victim's inner turmoil by reinforcing her self-questioning, her family and friends should let her know that they are glad she is still alive," urged Dr. Symonds. "While depression and anger are part of the recovery process, they should not last forever. Anyone who is still reliving a crime that occurred a year ago should be encouraged to seek professional counseling." (Where to find help: look in the phone book under "crime victim's assistance" or contact the local police or the Office for Victims of Crime, U.S. Department of Justice, Washington, DC 20531.)

Q

The diet-pill debate . . . drill-free dentistry—no more pain?

Q I'd like to lose a few pounds and I'm thinking of trying nonprescription weight-loss pills. Are these safe? Effective?

A Although a Food and Drug Administration (FDA) panel has declared over-the-counter (OTC) diet pills to be safe when used as directed, these pills are still considered controversial by many experts. All of these pills contain phenylpropanolamine hydrochloride (PPA), which is thought to produce subtle chemical changes in the central nervous system that help to suppress appetite. Years ago, PPA was combined with caffeine in some OTC diet pill formulas in an effort to combat fatigue. But this combination caused side effects—including significant rises in blood pressure, heart palpitations, and nervousness; the FDA has since prohibited use of PPA and caffeine together in OTC diet pills.

Today's pills contain a maximum of 75 mg. PPA per time-released pill (meant to be taken in a dosage of one pill per day); some studies indicate that even these "weaker" pills can cause elevations in blood pressure, and thus should be avoided by anyone with hypertension, diabetes, thyroid or kidney problems. Also, if you take these pills, avoid caffeinated drinks, and *never* combine diet-pill use with other medications without a doctor's O.K. Taking OTC diet pills along with decongestants, which often also contain PPA, for example, can cause dangerous interactions.

Never take more than one 75 mg. pill per day, and never use pills beyond the time indicated in package instructions. "Some women assume that the more pills you take, the more weight you lose—but this is not true; *increasing your intake of these pills can increase risks for side effects*," said Jerome A. Halperin, vice president of technology, CIBA Consumer Pharmaceuticals (makers of Acutrim).

As for effectiveness, while some studies show that subjects who combine OTC diet pills with dieting lose slightly more weight than those who diet alone, experts emphasize that these pills have not been shown to be helpful in long-term weight loss. "Long-term weight loss is best achieved through nutritional counseling to promote positive changes in eating habits, combined with a regular pattern of exercise," said George A. Bray, M.D., professor of medicine, at the University of Southern California, in Los Angeles.

Q I have heard that there is a new way to remove tooth decay without drilling. Is this too good to be true?

A The process you are describing uses a chemical solution called Caridex that selectively dissolves decayed areas of teeth without damaging healthy tooth enamel. The solution is applied by a dentist using a water-jet device with an abrasive applicator tip.

The American Dental Association, which judged the Caridex system to be safe and effective in 1985, following approval by the Food and Drug Administration, emphasizes that it is an adjunct to traditional methods of preparing a tooth for filling, but is *not* an overall replacement for the dentist's drill. Among the reasons: Caridex is not very effective in removing decay between teeth, under already existing fillings, or in other hard-to-reach areas, and even teeth that can be treated with Caridex usually require additional "shaping" using a drill or other hand-held instrument before a filling can be properly fitted into place, said Michael Roberts, D.D.S., chief of the Patient Care Section at the National Institute of Dental Research. In addition, use of this decay-dissolving system generally takes about 25 percent longer than performing the same procedure with a drill, said one NYC dentist, who added that dental fees for the use of Caridex are similarly higher.

One positive note for dental phobics whose fear of the drill may have kept them from getting regular checkups: studies at Northwestern University and New York University dental schools revealed that the use of Caridex was less anxiety-provoking than the use of a dental drill—and that patients treated with the method were also less likely to request anesthetic medications such as Novocaine.

Announcing the most dramatic development in home dental care since the invention of the toothbrush.

Since early man invented the first toothbrush, the technique for using it has remained just as primitive. So primitive that even today, 9 out of 10 Americans end up with some form of gum disease. The problem, historically, has been how to remove plaque. The solution now comes in the form of a technological breakthrough called the INTERPLAK® Home Plaque Removal Instrument.

INTERPLAK cleans teeth virtually plaque-free.

Plaque is the real villain in oral hygiene. If not removed daily, its bacterial film can lead to early gum disease and tooth decay. But clinical studies have shown that manual brushing removes only some of the plaque buildup. Those same studies, on the other hand, show INTERPLAK cleans teeth and gums virtually plaque free.

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The counter-rotational movement of INTERPLAK tufts clean plaque from between teeth and under gum line.

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"At last, my patients enjoy using a product we recommend." –Dr. J.W. Blackman, III, Winston-Salem, NC

"Since my patients have been using INTERPLAK, I have seen a dramatic improvement in the health of their teeth and gums." –Dr. S.G. Newhart, Orthodontist, Beverly Hills, CA

"A technical breakthrough in home dental care." –Dr. A. Kushner, Chicago, IL

Ask your own dentist about the benefits of using INTERPLAK.

The future of home dental care has never looked brighter.

Each INTERPLAK Home Plaque Removal Instrument comes with two interchangeable brush heads. You can purchase additional brush heads so every family member can benefit from cleaner teeth and gums. INTERPLAK is also cordless, recharging between uses in its own stand. For more information on this remarkable instrument, call toll-free **1-800-537-1600, Operator 16.**

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health style

Your well-being

BY BARBARA LANG STERN

To accomplish almost anything, you need the capacity to depend on other people. But partly because women have been told we were *too* good at this, depending on others often causes anxiety. When you turn to someone else for help, advice, information, support, or to do work you delegate, you give up some control; you compromise your self-sufficiency and your *independence*—that revered American virtue traditionally prized in men, more recently adopted by women. Many of us still lean over backward to protect the illusion of independence, even though we now recognize this "virtue" as being something of a myth, with *inter*dependence being the mature human reality. But old myths fade slowly.

Some answers may come from evaluating our motives for depending, suggests Glenn Swogger, Jr., M.D., psychiatrist and director of the Will Menninger Center for Applied Behavioral Sciences, Topeka, Kansas. "You might ask yourself, 'Do I realistically need some help? Or am I asking for help I don't really need, out of deference or to avoid threatening the other person? Am I underestimating my skills?. . . and searching for a leader who knows all the answers?'

"We all need an occasional pat on the back," continues Dr. Swogger. "If you ask for another's opinion in order to get a little praise or encouragement, that's not harmful. But if you show a paper you've written to a friend, and then change it according to your friend's suggestions though you disagree with them, that's harmful dependency. Even more destructive is asking someone else to do something for you which you might reasonably expect to handle, except you're too afraid to try. Find someone trustworthy to *talk* to. Explain why you don't want to tackle the task. Talking it out can drain some of the emotional overload that has you feeling frightened. The problem may appear in a new light so you can see a way to get started."

Changing your attitude and style when you request help may enable you to feel more comfortable, less dependent. "It can be refreshing to ask directly for help if you have no anxiety about doing so," said Dr. Swogger. "But sometimes you might want to take another approach. Men are as dependent as women, but we have ways of minimizing these feelings.

Interdependence: rely on others

but maintain your sense of control

Typically, we're part of a social network within which we have people we can rely on. Then, when we have a problem, we tend to externalize it so it doesn't reflect a shortcoming on our part. Suppose I've asked to be reimbursed for travel expenses, and I got back a memo telling me I'm not eligible for reimbursement. I could say to my administrator, 'I need your help: I don't understand why my request was turned down.' But I'll probably call up someone I know and say, 'Listen, somebody's giving me a hard time down in accounting and I don't know why, but you're an expert on this stuff. Can you figure out what's going on?' I've asked my buddy for a favor. But the request for help was *implicit*, rather than explicit, based on a pre-existing relationship; the problem was externalized, presented in impersonal terms. The result: I feel competent instead of dependent!"

The prospect of depending on someone else often triggers negative childhood feelings of helplessness. You can maintain your sense of control by reminding yourself of the many choices you have as an adult. *Rarely* are you truly dependent on any one individual, job, or service. Strengthen your sense of control by assessing the capabilities and trustworthiness of those you're going to count on; explain your expectations ahead of time, rather than putting yourself blindly into another's hands and then feeling helpless if that person doesn't give you what you had counted on.

Finally, some people avoid depending on others because it reminds them (unconsciously) of how much they'd really like to be cared for. They fear that if they allow someone to give them a little help, they'll slip into total dependency. What's missing is the understanding that feelings of dependency can be temporary: your needs can be met and you can emerge stronger and ready to nurture someone else when he or she is dependent on you.

VOGUE, June, 1987

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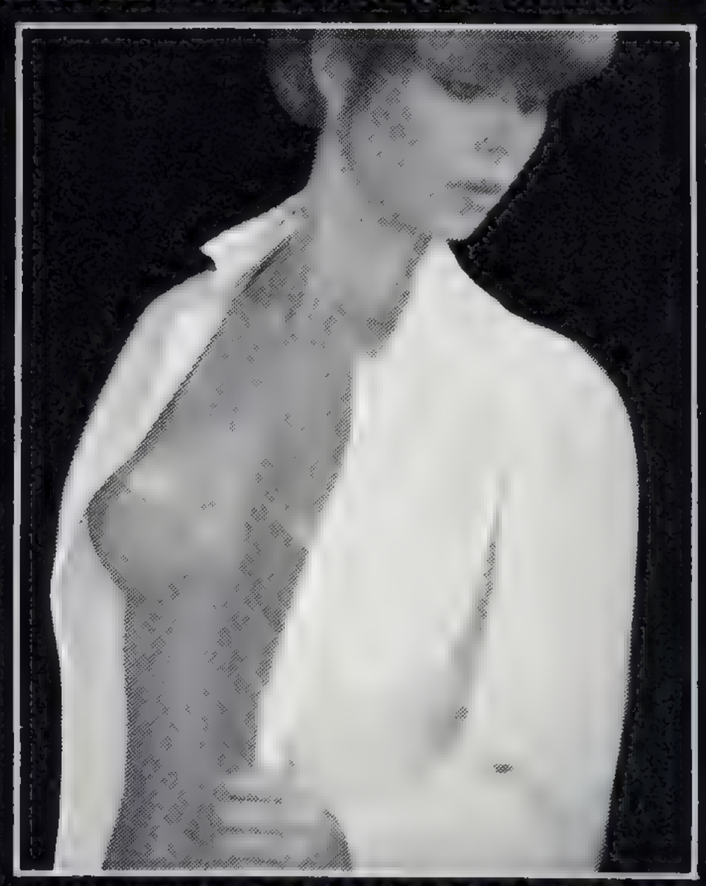

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BIKINI KIT

FIT FEET

(Continued from page 246)

started offering new lines of walking shoes primarily because fitness walkers want a shoe specifically designed for their sport. In reality, many people can walk as well in a good running shoe as in a walking shoe. That is not to say that the new walking shoes are not well-designed; many are excellent.''

Kenneth Cooper, M.D., founder of The Aerobics Center, Dallas, agrees: ''Most running shoes can be used interchangeably as walking shoes—as long as the heel is slightly elevated and the sole has good cushioning.''

''The biggest contribution of the new technology,'' adds Brunick, ''will be the creation of walking shoes that look like they were designed for business wear.''

IF THE SHOE FITS . . .

Regardless of design, experts agree, fit is the most important criterion. ''There are so many excellent shoes on the market that it is not difficult to find a well-made design. More difficult is to find a shoe that fits,'' says Dr. Frederick.

According to Dr. Frederick, many people buy shoes that are too short and are not wide enough to allow the toes to spread when they are bearing the weight of the body during walking. This stresses the muscles in the front of the leg and may cause pain or overuse injury. Another common error is to buy shoes that are too wide at the heel.

In addition to causing discomfort, shoes that fit poorly do not perform. If the shoe is too short, it will not flex properly when the foot bends; if the heel is loose, the shoe loses its stabilizing effects. (*Rule of thumb:* There should be a one-half-inch space ahead of your longest toe when you are standing with weight on both feet. You should feel support along the arch and instep, no pressure on the toes. The heel should be cradled, without pressure.)

Many people, especially women, have narrow heels but wide toe breadth. They should try a walking or running shoe designed with extra lacing holes, which permit tightening of the heel. ''Women with unusually wide feet should try boys' or men's running or walking shoes, which are cut more generously,'' says Francesca Thompson, M.D., director of the orthopedic foot clinic, St. Luke's-Roosevelt Hospital Center, NYC. (Other ideas: New Balance walking shoes in a variety of widths for men and women. Or, Dr. Scholl's heel liner inserts to cushion the heel, prevent foot from slipping.)

MIDSOLES

A good cushioning system incorporated into the shoe's midsole region is critical for performance and injury prevention. Today, most midsole cushions are composed of ethylene vinyl acetate (EVA) or polyurethane. ''Polyurethane is a heavier, more durable foam than EVA, but it doesn't feel as soft. Some shoe manufacturers (such as New Balance) use a combination of the two materials, for optimal durability and comfort,'' explains Brunick.

According to Brunick, it is wise to choose name-brand fitness shoes, all of which have midsole systems that provide adequate cushioning for walking. ''Most of the walking shoes now being introduced by well-established manufacturers use similar cushioning systems.''

Speed walkers—those who walk at a pace greater than four miles per hour—should pay particular attention to cushioning, since impact on feet and legs increases proportionately with speed. ''At high walking speed, it may be best to wear running shoes, which have the best-cushioned midsoles,'' he suggests. (Some companies, such as Adidas and Reebok, now make shoes especially designed for race walking.)

SHOE SUPPORT

Knowing the way your foot moves can help in shoe selection. ''A person with a high-arched or rigid foot needs a very well-cushioned, flexible shoe. Someone whose foot tends to pronate, or roll inward excessively, needs a more stable, rigid shoe,'' says Brunick.

Shoe stability mainly depends on the shape and build of the *last*—the foot-shaped form around which the shoe is built. A *straight-lasted* shoe (New Balance) offers the greatest stability and least flexibility; *curve-lasted* shoes (Reebok) provide less support but maximum mobility. Shoes with a *semi-curved last* (Avia) offer a good degree of both flexibility and stability.

If the foot is imbalanced, the stabilizing action of a conventional walking or running shoe may not be sufficient. ''As the foot lands during walking, pressure runs from the heel to the big toe. If the foot rotates outward or inward at an exaggerated angle during this cycle, overuse problems are likely to develop,'' explained James Keene, M.D., associate professor of orthopedic surgery, section of sports medicine, University of Wisconsin, Madison.

Podiatrists and some orthopedists treat such imbalances with orthotic devices. ''Orthotic supports can put an improperly balanced foot into a neutral position, which can prevent injury. They are also very effective for dealing with diverse conditions related to overuse, such as heel spurs or Morton's neuroma, a painful irritation of the nerves between the long bones of the foot,'' Dr. Keene said.

Signs of imbalance: ''Pain in the feet, shins, or calf muscles during walking; or heavy calluses on the balls of the feet.'' Another sign: an abnormal wear pattern on shoe soles.

How to check foot stability: Stand in front of a mirror in bare feet; try to balance yourself on one foot. If the arch flattens noticeably or if you find it hard to balance yourself, you may need an orthotic device for additional support.

For mild arch flattening, a simple arch ''cookie'' may be sufficient. Many running and walking shoes now come with inserts that can be added for additional support.

If walking is painful or if it is difficult to balance on one foot, consultation with an orthopedist or a podiatrist specializing in sports medicine may be advisable. Most podiatrists prepare custom-made orthotics. Other sports medicine physicians generally prescribe standardized orthotic devices.

WEAR-OUT RATE

A final point upon which experts agree: walking shoes must be replaced periodically. According to Harry Hlavac, D.P.M., clinical professor of biomechanics, California College of Podiatric Medicine, running shoes can be worn for four to five hundred miles of use; walking shoes have similar durability. (If you walk ten miles each week, shoes should last for almost ten months.)

Regardless of mileage, shoes need to be replaced from time to time because the midsole materials have a limited shelf life and harden after a period of time. ''People should realize that the midsole wears out before the rest of a walking or running shoe; once it's gone, the shoe should be replaced,'' says Brunick.

If you are using your shoes frequently, put them on a table and look at them carefully once a month. ''If you have worn through a layer of the sole, or if the shoes look tilted or compressed, it's time to replace them,'' says Hlavac. ▽

THE MASCULINE PRESENCE

(Continued from page 188)

Aging isn't just on women's minds. With a male median age of thirty in our country now, there is more emphasis on specialized skin care for men—with exfoliators such as Clinique's Face Scrub . . . balms packed with botanicals—Antaeus Soothing Moisture Balm for Chanel . . . beard softeners such as Drakkar Noir Shave Foam . . . warm-up shaving systems and cool-down ''flushes'' in Chaz After Shave Lotion, Eau Sauvage Extrême After Shave Balm from Christian Dior. There are ''preventive'' skin products with sun protection or full-blown regimes such as Lancôme's Programme Homme Facial. In September, Lauder for Men will introduce Men's Anti-Wrinkle Defense Formula.

''There's room for a set of products that is sexually ambiguous,'' says Paco Rabanne's president, Fernando Aleu, M.D., a respected research pathologist. ''The biological and histological differences in the skin of men and women are relatively minor. Men's skin is oilier, thicker, hairier, not subject to monthly hormonal changes; but it suffers the rigors of daily shaving. Our Discipline Pro-Cell T with thymus extracts suits a man's needs and habits as easily as a woman's. Once a man finds a product he likes, he becomes a born-again convert to skin care.''

Hazel Bishop, consulting head of the Cosmetics, Toiletries, and Fragrance program at F.I.T., believes there's a lot of truth in that. ''With the advances occurring in hair products [Aramis Nutriplexx Thinning Hair Supplement is one] as well as in skin care and in hair color improvements—products used by men almost as much as by women—we are going to witness a dramatic change in the way men relate to grooming and fragrance products in the future . . .''.

But what about the man who won't/does not want to change? The man who continues to like the smell of coffee more than ylang-ylang? ''It isn't too far-fetched to believe that one day we'll be able to use a subtle coffee note in fragrance,'' says John Doyle. ''Just enough to persuade anti-fragrance coffee lovers to wear it . . .''. ▽

TAKE A HIKE!

(Continued from page 249)

conditions were high. The outfitters supplied tents; we had to bring sleeping bags, hiking boots, old clothes, and a supply of over-the-counter medications for all eventualities.

The nine of us met for the first time in Delhi, India, in June. We were whisked by air to Srinagar, romantic capital of Kashmir and a uniquely beautiful city. It sits in the Vale (literally valley) of Kashmir, a lush and water-rich kingdom surrounded by the purple peaks of the Himalayas.

MIND/BODY CHALLENGE

After two days, we at last set out for the mountains. We drove for nearly three hours to our first mountain campsite, a level area alongside a rocky brook, at an elevation of 8900 feet. That afternoon, we trekked a few miles to a glacier, climbed a few hundred feet, and zoomed down on rented sleds.

For the next eight nights, we lived in two-person dome tents, comfortable as tents go but not quite high enough to stand in. We met the staff, about a dozen horsemen who would transport our tents, provisions, and duffel bags from one campsite to the next and our remarkable cook, Mohammed, who had a single-burner stove to work with but was supplied with a well-stocked pantry: thirty live chickens, forty dozen eggs, forty kilos of potatoes and rice, thirty kilos of onions, twenty-five kilos of sugar. "Mom," as he was called, turned out crêpes, omelets, shish-kebob, and fried chicken.

On the morning of July 2, we began our trek in earnest. We marched briskly across a beautiful meadow and began an ascent. As we climbed, our steps became more labored, our breathing more difficult. After a mile of trekking, our backpacks seemed to be filled with lead. We realized that this would not be simply a pleasant stroll through open fields.

Up to this point, the group had established a rapport based on gentle teasing and banter. But all of us were curious to see what would happen when the trek got underway. The first lesson learned was that each person had to establish her own pace. Those of us who were competitive in the "outside" world quickly discovered that one's body sets its own limits.

Betsy, who lives at a high altitude, quickly demonstrated her mastery as a trekker: she forged ahead, swinging her long legs gracefully, surely, from her hips. Throughout the trek, Betsy's stamina astonished everyone; she was always in the lead, her red hat a marker.

For the other women, it was necessary to learn what our bodies could do. The most experienced trekkers, Donna and Alice, already knew. Neither cared whether she was first or last; they were never reluctant to pause for breath.

Adjusting to what our bodies permitted us to do was a new experience for many of us. We were accustomed in our work lives to competing, winning. In the Himalayas, we realized that there was no such thing as "winning"; there was simply persisting, keeping at it, pushing forward. At times, our bodies said, "Stop! Not another step." We learned to listen to our bodies and we learned our limitations.

The trek lasted eight days. Two were rest days, in which we had a chance to shower (using a plastic bag filled with sun-heated water) and to wash our clothes. On the other days, we walked an average of eight to ten hours, hiking up to a ridge in the morning, stopping for lunch at a spectacular point, then descending to a serene valley, where we camped alongside a river.

BRAVING THE ELEMENTS

The trek was far more difficult than any of us anticipated. The main reason was that the Himalayas had experienced a severe winter, and the snow had not yet melted. Most of the time, we were trekking through several feet of snow and occasionally through deep, viscous mud that spilled over into our hiking boots.

There were other difficulties. The high altitude, of course, was one. We eventually climbed to 14,000 feet, where even moderate climbing caused heavy breathing. There were times when Rita or I, unable to draw breath, rode one of the two saddle horses available. After a few days, we all learned the proper balance between exertion and lung power.

A second problem was caused by the intense sun. Surrounded as we were by snow-covered mountains, glare was ever present. It bounced up from the ground, under our hat brims and sunglasses. For part of the trip, three of us had fat, cracked lips, the result of sun-poisoning.

The question of how we would relate to one another resolved itself very quickly as we met successive challenges of the trek. As conditions got rough, one person after another reached out for help and found others ready and willing to lend a hand. With the first minor cut, Carol Bellamy sprung forward with her first-aid kit, a legacy of her Peace Corps days. When Ann struggled to keep going one day, not realizing that she was not drinking enough water and was possibly dehydrated, Rita kept her moving.

Each morning became a sharing ritual, as we passed around zinc oxide, suntan lotion, Pepto-Bismol, creams, aspirin, bandanas, hats. As we struggled across rugged stretches . . . as trails turned into narrow snowy tracks with a cliff on one side and a steep drop to a raging river on the other . . . the spirit of camaraderie quickened. Members of the group leaned on one another, prodding or encouraging when it helped, extending a hand or a shoulder when it was needed.

A GREAT ADVENTURE

From the day we started the trek, we were deep in the Himalayan wilderness; we never saw a village or a settlement, only occasional gypsy families or shepherds passing with large herds of goats or sheep. The group became our world: there was no turning back, only the challenge of constantly moving forward. Near the end, we asked ourselves, "What have we learned from this experience?" Answers were surprisingly similar. Some had discovered their limits, what they could not do; others discovered inner strengths they never knew were there. Although seeming opposites, the sense of "strengths and limitations" was actually consonant, for it meant that we had been on a voyage of personal discovery, exploring ourselves while pushing our bodies to meet the challenge.

The sights were always extraordinary, the terrain so rugged that it was necessary to watch each step to avoid a fall or a twisted ankle. We were awestruck by the view: the sweep of stark and barren mountain grandeur on all sides of us.

By the time we descended the mountains, we were physically weary (with the kind of *good* exhaustion that follows vigorous exercise), exhilarated by what we had accomplished, saddened to see this great adventure come to an end. Part of the adventure was simply meeting the physical challenge, finding out what our bodies could—and could not—do; but another part was in the camaraderie that developed during the trek. Far from spurring competitiveness, the rigorousness of the situation brought out our nurturing.

As women, the experience allowed us to be ourselves, freed of the professional typecasting that we have worked so hard to create in the "real" world. Though it lasted only eight days, this freedom was an unexpected bonus.

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FIVE TOP WALKING STYLES

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quickly in between—you'll have a minimal benefit."

"Health" walking—also called "aerobic" or "fitness" walking—is brisk movement (3-5 mph) with the distinct purpose of producing, then maintaining, an elevated heartbeat (for fifteen minutes at first, then building up to thirty to sixty minutes). *Mall-walking*, latest health-walking trend, is becoming popular across the country. Shopping malls open during "off hours" to allow walkers to exercise in a climate-controlled atmosphere, on flat ground.

Race walking is usually done competitively at a very fast pace (4 mph or more) using a specific form (see photo, page 243). Of all walking styles, this is best for building upper body strength—particularly when done with hand weights (when it's often referred to as *power walking*)—but "because race walking puts a strain on the pelvis, it's not a good choice for people who have low-back pain," said Dr. Dominguez. "Women generally have wider pelvises then men and therefore may have an advantage in this sport."

Hiking/backpacking can be especially beneficial to cardiovascular health, to overall muscle strength and endurance. But, when done incorrectly or for too long, hiking can put unnecessary strain on the back and be fatiguing. "Backpackers should make sure that they can walk the distance without a backpack or belt-pack first," said Dr. Dominguez. "The pack should be adequately supported by your back and not strain any one area. Stop walking at first sign of backache." —LAURA FLYNN McCARTHY

WHY WALK?

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stops being a method of getting away,'' he said. ''Executives and normally competitive men and women need some degree of balance in their lives. At first they're uneasy about an exercise that seems as leisurely as walking, but they quickly come to enjoy it.''

HEALTH BENEFITS

Walking increases the venous return of blood to the heart, helps to stimulate circulation and, though not proven, may provide some relief for swollen ankles or varicose veins. According to Dr. White, walking (like all aerobic exercise) helps to lower blood lipids by removing fat from the blood and pushing it into muscle cells, where it's used for energy. ''A more vigorous pace enhances that action—as well as encouraging the liver to produce more HDL, the so-called good cholesterol,'' he said.

The best pace usually brings the pulse rate to about 130 beats per minute. (To find your target zone: subtract your age from 220 to get your maximum exercise heart rate, then work at about 70 percent of capacity.) Dr. Miller has found that many people don't want to stop for pulse-taking; equally effective is a subjective judgment. ''You should have the sense that you're working hard, but not so hard that you couldn't carry on a conversation with someone,'' he said. ''You have to push yourself just a little bit if you want to increase your stamina reserve.''

A treadmill helps to set and maintain a consistent pace; with a change in tension, it simulates uphill or downhill walking. What you miss is the pleasure of being outdoors, the ability to *enjoy* your exercise.

FEWER INJURIES

Since walking (like running) is a weight-bearing activity, it strengthens bone as well as muscle and may reduce your risk of osteoporosis. When you run, each step hits with the impact of about three times body weight. Walking creates an impact about equal to your body weight—or one-third the impact of running. The result is fewer injuries, less stress to leg joints and tendons. The most common walking injury is shin splints—a stress injury that occurs when muscle attachments shake away from the bone on the front of the leg. Well-cushioned shoes (see page 246) and tempering excessively long strides usually prevent the problem.

''We've been seeing too many injuries,'' said Dr. Miller. ''But, as with any social movement—and I think that's what exercise has been—we're coming around now to a more sensible approach.'' Dr. Miller recommends that you decide how *long* you'll walk each day, rather than how *far*. Whatever your fitness level, you'll derive some benefit from a brisk twenty-minute walk.

Walking, ultimately, gives you a sense of control, of wholeness, an ability to enjoy your own pace. Author/hiker Colin Fletcher once described walking as ''a delectable madness, very good for sanity. . . .'' Those who love the harmonies of walking know it is a healthy indulgence. ▽

STARTING UP

(Continued from page 244)

running track; the lack of stability on gravel or sand running tracks can lead to ankle injury. Cement sidewalks, while the most accessible surface, are a little harder on muscles and joints; a good pair of walking shoes can compensate (for advice on shoes, see page 246).

- Beware of walking for long distances on the slanted sides of roads; over time, the pitch of the surface can lead to knee, foot, and ankle problems (the same goes for doing your daily walking on smooth beach sand near the water's edge).

STICKING WITH IT

One of the keys to staying with an exercise program is setting aside a specific time to do your exercise. To benefit most from exercise's appetite-dampening effects, schedule walking time for early evening, since studies show dieters are most prone to ''cheating'' at night. Heartening news: in at least one study, women who went for a half-hour walk daily lost a significant amount of weight—without changing their diets.

—SHARI MILLER SIMS

DREAM MUSEUM

(Continued from page 224)

religion and art. In the architecture of the Menil museum, as in the Rothko Chapel, the world of dream, reverie, and transcendence of the mundane prevails. To enter the puritanically plain, box-like structure—designed, surprisingly, by the Milanese Renzo Piano, co-architect of the gaudy high-tech Centre Pompidou in Paris—is to enter another reality. Left behind are the noise and traffic of the outside world. The museum preserves much of the atmosphere of the De Menils' glass-walled International Style house designed by Philip Johnson, but the museum building is shingled outside with grey cypress.

Inside, monastic white walls are washed with daylight filtered through an ingenious system of flanges across the roof and the portico. The pine floors have been rubbed and burnished with multiple coats of black stain, varnish, and wax until they glow like the ancient surfaces of Japanese temples. The galleries and central ''nave'' are expansive without being grandiose. The interior atriums are filled with ferns, palms, and bamboo and add to the feeling of openness and harmony with nature. In contrast to the sensational post-Modernist binges of recent art and architecture, this museum looks positively chaste.

Asked if Louis Kahn's Kimbell Museum in nearby Fort Worth, which also utilizes the bright Texas sunshine to illuminate the works, had been an inspiration, Dominique de Menil said that her husband had first thought of Kahn as the potential architect, but both men were gone when the time came to build the museum.

''I would never have done this on my own,'' she explains. ''The museum exists today because so many people in Houston wanted it and have helped to make it possible.''

Houstonians were not always so hospitable to the aristocratic French family who brought their European values to the frontier city. Today, however, Dominique de Menil is accepted as the leading cultural force in Houston, and her contribution to its international identity is widely appreciated—even if she is known as exigent, indeed autocratic, in her pursuit of perfection.

Joining the crowd was never the De Menils' style. Independent, strong-willed, and focused in their vision of art as a universal spiritual experience uniting all peoples, they always followed their own inner voices, never seeking popularity nor shunning the connotations of elitism. Often, the art Dominique de Menil has championed, like the monochrome blue and gold objects of Yves Klein and the enigmatic paintings of Belgian surrealist René Magritte, challenged the public as much as her mixing of popular folk and primitive art with Picasso, Mondrian, and Matisse. In her home, a Roman bronze may be next to an African mask or a Celtic stone carving or a weathered wooden figure from an old circus wagon. ''What is important,'' she says,'' is to see objects from different cultures juxtaposed to understand the deep relationships of creativity.''

Now, at last, the doors of her museum are ready to open to the public. There will be no brass bands, no hoopla, no flashbulbs popping. The Menil Collection stands in contrast to other museums, which more and more resemble the corporations that sponsor their activities with proliferating boutiques, bookstores, and restaurants. Here, separate buildings house non-exhibition facilities. There is nothing in the museum itself but art—just a carefully selected sampling of works from the collection, sparsely hung so each can be seen in quiet contemplation. For example, a gallery large enough to be a banquet hall is hung with early, ''silent'' works of Rauschenberg, Johns, Stella, and others that call for a meditative state—the essential spirit of The Menil Collection.

The rest of the works are being stored in rooms open to visiting scholars. They will be displayed in the museum proper on a rotating basis, for Dominique de Menil believes that it is quality, not quantity, that counts. If for no other reason, The Menil Collection is a unique counter-statement to contemporary values. An advocate of decentralization, she claims, ''I would prefer many small museums in different places. We give in too easily to economic pressures that impose bureaucratic strictures. The world has become insecure, so people become closed and frightened. But we need to remain open, curious—I am interested in everything.'' That she has managed to create her dream museum with its vast expanses of transparent glass walls and magic images means that a single individual, with sufficient conviction, can still make a difference in a society terrified to take the kind of risks Dominique de Menil has chosen to live with all her life. ▽

PARIS: PAINTING THE TOWN

(Continued from page 232)

afternoon. She wasn't kidding; on at least one occasion, the basting stitches started to give out in the middle of a party ("the end of my life as a couturier"). But that was ten years ago. "There comes a time," says Joy, "when you no longer feel the need to go out a lot, seduce people, impress people. Now, I only want to impress people with my work."

The day Joy borrowed a ladder from the fire department and started painting her house pink, the neighbors were definitely impressed: "The French will do anything and everything in matters of style, but houses are sacred." The marble station wagon (which, incidentally, has portraits of Joy's four cats on one side) has been known to impress the police; sometimes they stop it just to congratulate the driver. Recently, Joy impressed Tiffany & Company, which included one of her astonishing trompe-l'oeil lacquered screens in the latest exhibition of its famous table settings.

"My work, my home, my life—they are all the same thing now." Joy, who studied lacquering in China, works twelve hours a day, every day, in the little studio that she added to her house. It can take a month to complete a single folding screen "draped" with a trompe-l'oeil Paisley shawl, or decorated with a surreal assortment of Chinese porcelains floating against black lacquer.

Five or six light meals interrupt Joy's workday—"artisans need a lot of energy." One is an English tea, when friends are welcome to visit, watch Joy work, and graze from a table that might be laid out with delicate sandwiches, huge strawberries, macaroons, a *kugelhopf*, and other sweets.

I like to imagine the scene when one good friend, designer Andrée Putman, drops by. Picture Putman, so black and white and disciplined, in Joy's uninhibited and impressionistic rooms, all impulse and passion and energy. "Andrée subtracts. I add." Joy reconsiders, "No, I don't just add. I multiply."

Pattern upon pattern, stripes upon spots upon flowers—"I match colors, never patterns." Joy takes a paintbrush to the places where fabrics can't easily go: baseboards and staircases are marbleized; new furniture is "patinaed" or given a fantasy finish. "Very warm, very peaceful," Joy describes the feeling of being enveloped by pattern; just for a moment, I'd like to be able to see the world through her high-voltage eyes.

Most of the furniture in the four-bedroom house comes from the family. What little was bought "looks like family things, looks like it might have been there forever." Joy doesn't haunt the flea market ("you just pay—it's too easy"), but rather the auction house Drouot, always good for a thrill: "It's a kind of game—you're never sure that you'll get what you want." Many collections have been started, but most find their way into storage; illusion interests Joy more than the real thing. The paintings in the house, including a rare informal portrait of Marie Antoinette, have personal attachments to family, or were done by friends: "I get very jealous of other painters' work. I think I should have done it myself."

Despite her spontaneous nature, Joy is certain that one impulse will never overcome her: She will never give up the house in Villa Montmorency. A few months ago, Joy dreamed that it had been sold. She woke up crying. ▽

MEL BROOKS

(Continued from page 221)

he did *High Anxiety*, Brooks says, "I went to Alfred Hitchcock and I *begged* an audience with him and he said, 'I'd *love* you to produce this. I *loved Blazing Saddles. I trust you. I trust your intelligence*. And please, *no holds barred*. Do it *all*.' And I said, 'I'm going to do *The Birds*. I'm going to do the shower.' And he said, 'Please. *Do it all*.' So I did a rough cut and I showed it to him. He sat there and when his name came on the screen, He Actually Dabbed His Eyes." When the talk turns to Kenneth Tynan, who wrote an adoring profile of Brooks for *The New Yorker*, Brooks says: "Kenneth Tynan, by the way, if I can digress for a minute, was *one of the best, most talented, loveliest guys* I ever met in my life." *Mel, you big beautiful person, you. If you need me for anything—anything—I'll be in my trailer.*

With *Spaceballs*, Brooks hopes to get back the stride he had before *History of the World—Part I*. *Spaceballs* is headed by two very winning young stars, Bill Pullman (the dazed kidnapper in *Ruthless People*) and Daphne Zuniga (who played the Claudette Colbert part in Rob Reiner's sublime film, *The Sure Thing*). Pullman plays a character named Lone Starr. His space ship is an interstellar Winnebago. Zuniga plays "Her Spoiled Highness" Princess Vespa from planet Druidia ("the first Druish Princess"). John Candy plays a Mawg ("Half man, half dog. 'I'm my own best friend.'"), and Rick Moranis plays the villain, Dark Helmut. Brooks wisely changed the movie's name from his original choice: *Planet Moron*.

One of *Spaceballs* cast's chief assets is Brooks himself. Mel Brooks always writes well for Mel Brooks, and as a performer in his films he can be superb. In *Spaceballs*, his President Scroob (unfortunate motto: "Scroob the people") is a frantic megalomaniac, borrowing equal parts from Brooks's own performance in *Blazing Saddles* and Groucho Marx's Rufus T. Firefly. He also plays a two-foot-high Yoda- and 2000-Year-Old-Man-like character named Yogurt, who "dispenses wisdom with fruit at the bottom."

If Brooks has a parallel in movies, it is Woody Allen. They're both short. They're both Jewish. Both have had special deals with studios (Brooks at Fox; Allen at U.A. and now Orion); both write, direct, and star in many of their movies; both began by writing gags for others; both, in fact, worked on *Your Show of Shows*; both have developed ensemble groups of actors whose faces pop up regularly in their movies; each plays a musical instrument appropriate to their styles of comedy—Allen, the clarinet, and Brooks, the drums; and both are known for their habit of bringing their own wine into good restaurants.

Mel Brooks would like to thank Woody Allen for making *Radio Days*. The film crystallized a childhood very similar to Brooks's own, a life of dreaming about Manhattan skyscrapers and listening to the great radio comics Bob Hope, Jack Benny, Fred Allen, George Burns and Gracie Allen. Brooks, like Woody Allen, was born in a Brooklyn tenement. (Born Melvin Kaminsky, he changed his name first to Brookman, his mother's maiden name, and finally to Brooks.) His father, a Russian, worked as a process server and died at thirty-four of a kidney disease—when Mel was two and a half. Brooks lived a life out of a Malamud short story, raising pigeons on a rooftop and fending off bullies with jokes. Buddy Rich, a neighbor, taught him to play drums; and, in 1942, Brooks headed to the Catskills for summer work as a drummer and part-time *tummler*, an entertainer who got the guests laughing by doing things like jumping into the pool with a suitcase full of rocks in a mock suicide attempt. That summer he met a young saxophone player working nearby: Sid Caesar.

Caesar, says Brooks, was a major influence on his style of comedy. Other, earlier influences were teams—Laurel and Hardy, the Ritz Brothers, Groucho et al. "The Marx Brothers," says Brooks, "had the most influence on me, because they were a pastiche of strange physical comedy and very brave comedy. I mean, Harpo jumping on a big fat lady and sexually assaulting her, fighting with her, I mean punching her! In the middle of it all, they're making sharp political comments on war and peace, and it's a brilliant combination of things that I love. And when I was still a young man, I loved Martin and Lewis.

"The roots of my humor," says Brooks, "are in very old-fashioned Yiddish comedy as well, which is based on some failure—making fun of the inept, which is cruel. There was a great Jewish comic named Aaron Lebedeff, a forerunner of Danny Kaye. He did a song called "Rumania," imitating a guy who stuttered a lot. So Jews taking off on unfortunates, it's always compelling. Because you're saying in a strange way, 'Oh thank God, it's not me.' You enjoy the humor because you are not the butt of the joke. It's cruel, but effective." Charlie Chaplin used to say that tragedy was slipping on a banana peel; humor was seeing someone else slip on it.

A Mel Brooks movie can be expected to have upwards of one hundred gags, one a minute, of which maybe three or four will hit a high note. What often keeps his movies from being completely delightful is the sheer broadness of much of the humor—too often he will go for the easy laugh. He describes two scenes that mercifully didn't make it into his films. "One of the clichés I nearly used [in *High Anxiety*] was, I was going to open with a small Swiss village and you see a train that is obviously a toy train. And I was going to have a big foot crush the village and say, 'Oops, I'm sorry.' But I thought that was a little too exquisite and a little too subtle and I never did it." In the same film, he was to come out of Washington's nose on Mt. Rushmore wearing a green jumpsuit. His associates talked him out of it. (Bless them.) Then there are the lame, Perelmanesque names he gives his characters. Where Perelman was a master at making up actually funny names *(Continued on page 272)*

MEL BROOKS

(Continued from page 271)

(Mot Juste, for instance, the French grammarian), Brooks's are crude puns: Count de Monet, Marcus Vindictus, Swiftus Lazarus.

Has Brooks influenced other comics in America? With *The Producers*, certainly. In sheer raving, raging, loudness, Brooks's influence can be spotted in the routines of comedian/screamers like Bob Goldthwait and Sam Kinison. And Brooks likes to point to David and Jerry Zucker, and Jim Abrahams, the trio responsible for *Airplane* and *Top Secret*, as examples of people he has influenced. "I think their perspective is almost Brooksian," he says. "Was I seminal *vis à vis Saturday Night Live*? Was *Your Show of Shows* seminal?" It may or may not be dispiriting to Brooks that for all he has to offer, he may be most widely identified with a sketch in *Blazing Saddles* about breaking wind.

Brooks told Kenneth Tynan that his major reason for going into analysis in 1951 was to learn how to be a father instead of a son. When his father died, his three older brothers took over the paternal duties and later, Sid Caesar did too. Beginning with *Blazing Saddles*, Mel Brooks "the father" was born. The traveling corps of Brooks comedy players is testament to his need to play father figure, as is his willingness to give young and often inexperienced directors their first chance: Graham Clifford on *Frances*, Richard Benjamin on *My Favorite Year* and Alan Johnson, a choreographer, on *To Be Or Not To Be*.

Is Mel Brooks The Funniest Man in America? He has been called that often. On the other hand, they love him in France—never a good sign for a comedian. To put the epithet to the test, Mel Brooks was given the following rigorous and exacting comedy examination.

1. QUESTION: Name a funny word?
HIS ANSWER: " 'Chicken.' It has the letter 'k', but also it's an image. You need harsh consonants, but you need an image. 'Kumquat' is a funny word. A little orange thing. And also if it skirts good taste—if it sounds dirty but isn't."

2. QUESTION: What is the funniest number?
ANSWER: "32 has always been my number. It lands for me. A single digit doesn't land. 3. 10. Forget it. 32—it lands. I use 32 a lot. I used to use it in *Your Show of Shows* all the time. They'd say, 'Let's use Mel's number.' "

3. QUESTION: Funniest letter?
ANSWER: "The funniest letter for me is 'Q' because it sounds like screw, and 'Q' is weird. It has a 'kuh' and it has a very good vowel sound. 'Ooh' is a great sexy sound. These are crazy questions. You know only comedy writers talk like this. I want you to know that."

4. QUESTION: Funniest day?
ANSWER: "Tuesday."

5. QUESTION: Funniest month?
ANSWER: "October."

6. QUESTION: Who is the least funny man in America?
ANSWER: "Well, it's a toss-up between Bush and Reagan. I'm not sure, but I think Bush."

7. ESSAY QUESTION: Who is the funniest man in America?
ANSWER: In 1982, Brooks told *The New York Times* that he was indeed the funniest man in America. He must then have thought better of it, for he later recanted his boast in a written announcement. He says that the funniest man in America depends on the moment, and, that these days, those moments belong to young men like John Candy, Jay Leno, and Rick Moranis. "It's always been very important to me that I was not only funny, but that I was either the funniest person in the world, or one of the funnier people in the world," Brooks says. "And that's hard to do. Because of Sid Caesar and Max Leibman [the producer of *Your Show of Shows*], I learned to write not jokes, but scenelets, playlets, little character pieces based on eternal human behavior. So I have never been really out of vogue because funny is funny. I will always be in vogue. I can always spot the insane or the bizarre in the commonplace. That's my job."

MEL BROOKS'S SCORE: 1. Correct. 2. Correct. 3. Correct. 4. Correct. 5. Incorrect. Correct answer is February. 6. Substantially correct. Alternate answers: Ed Koch, the mayor of New York; Steve Guttenburg, the actor. 7. B+. ▽

ON WEARING A CONDOM

(Continued from page 227)

no wonder I had trouble finding them: corny photos of couples wading at the seaside at sunset had not adorned the generic packages my brother and his high-school friends used to buy in the bathrooms of Texaco gas stations. Now, not only did *I* have to buy the condoms, but I had to choose *color*, too. I grabbed a package marked "natural." I suddenly felt secure, like a hostess with a well-stocked pantry: if guests dropped in, I wouldn't be caught short.

The next hurdle was when to ask? While you're in the restaurant, or later? If you bring up the subject too early, might you not appear presumptuous? How do you know if the man enjoying his chicken Florentine has anything else on his mind? A therapist in her early forties, who says there are things she would die for but a romantic moment isn't one of them, suggests that the conversation about condoms happen not in bed but at the very start of a relationship. When a woman reveals preferences for, say, Westerns, snorkeling, and Thai food, she should also mention, without apology or fuss, that she has sex only with men who wear condoms.

The first time I mentioned condoms, I waited a little too long. After my date and I had grown passionate on my patio, I suggested we move to the bedroom, where I took one of my new purchases from the bedside table. "Let's use this," I said, hoping my voice conveyed eroticism and not doctor's orders. My friend pulled the rubber halfway on. "This is right, isn't it?" Was he playing dumb, or was he just stupid? I tried to help, but I was no help: this sophisticated thirty-five-year-old executive who favors Missoni sweaters shrank, wilted, and died. We both urgently wanted to be anywhere but in that bedroom; even though we weren't hungry, we dashed out for guacamole and beer.

Dipping chips into salsa, I realized I wasn't going to have to worry about AIDS. I wasn't going to have any sex life at all.

The next time, I chose a younger man—someone who could more easily remember the adolescent thrill of buying Trojans. To my relief he met my suggestion matter-of-factly: "Hand me the baggie." But after he tore open the pouch, he sat back on his heels. "This isn't *rolled*!" Rolled? I rolled my eyes to the ceiling. I didn't know about rolled, unrolled, lubricated, unlubricated, natural and artificial skins, ribbed, blunt or nipple ends. He said he liked natural, lubricated skins made from lambskins, rolled, with blunt ends. Then, as if he were still on an allowance, he added, with great seriousness, "They cost $3."

"If you know what you like," I asked, "why didn't you bring your own?" "Most women don't care," he replied. "It's fine that you do. I'm just glad you bought a small box. I'd have felt weird if you'd had one of those long accordion packages, and we were using the last one on the end."

It turns out that packaging is important for lots of reasons. An artist friend had a romantic dalliance—or tried to—with a man she'd been smitten with for years. After finishing a bottle of Cabernet Sauvignon while listening to a Ladysmith album, this woman, a Southerner in her mid-forties, invited her date to her bedroom, where she handed him a Fourex skin. What she hadn't counted on was that this primo rubber is packaged in its own tamper-resistant, hard-plastic capsule, which can be as ornery to open as a child-proof cap on a bottle of aspirin. Turning on the light above the bed, and still trying to get the damn thing open, the man asked my friend, "You're sure it matters that much to you?" She nodded, not so sure anymore. When he finally cracked the capsule, the condom flew across the room.

But at least this fellow was willing. Although a condom is for mutual protection, many men are antediluvian on the subject of rubbers. One friend, a trendy architect of modern houses, said, "If a woman insisted I use a condom, I'd expect to get something extra." "Extra?" I wondered. "What's extra?" "It's a trade-off," he said, as if that made everything clear.

Condoms may ultimately serve as a test of a man's rationality. One woman told me that when she asked her twenty-eight-year-old date to use condoms, he said, "They don't fit. I'm too big." A forty-five-year-old television executive told his lover, "Condoms are great—as long as I don't have to wear one." A woman who has persuaded her boyfriend to use a condom says that he always pleads, "Please, let me be inside for a few seconds first without the raincoat." Another fellow, a disc jockey with bedroom eyes, said to my sister, "I'm sorry, but I'm not willing to use one. Good karma will take care of me." Would this jerk's karma take care of my only sister, too? And what about the not-too-forward-looking marketing expert who brought *one* condom? The next morning, when he and his friend started to make love again, he said, "My other condom is downstairs in my car. I'll take my chances." His friend, a broker who takes her chances every day

on the stock market, wasn't interested in the game of sexual roulette he was offering.

If wearing condoms is no longer debatable, shouldn't men try to meet the challenge with expertise, proficiency? One woman described a lover who had real flair: "With macho gusto he cracked open the capsule in his teeth, placed the rubber on his penis, and was ready to go! It was a well-practiced, synchronized motion—and it was a turn-on."

The most frequent complaint I hear from men about condoms is that they aren't romantic. Give me a break. These days you're an idiot if you think it's romantic to make love without protection. I admit that pulling a squeaky, rubbery, socklike contraption onto a penis doesn't have the romance of lying on a fur rug, sipping Schramsberg in front of a fire. But who's kidding whom? In real life, how many times is a woman courted with fur and a fire?

I'm sounding reasonable, but until yesterday, I wouldn't have been able to say "No glove? No love" to the sculptor who creates metal pieces with hands as delicate as a Chinese courtesan's.

Then, last night, I spoke to Lily. Coughing, her voice painfully raspy, she whispered that her lungs felt raw and her lymph nodes even more tender than usual. Those of us who love Lily don't know if she has a bad flu, or if her case of ARC has become a full-fledged case of AIDS, from which no one has been known to recover. Until more is known about AIDS, I refuse to have sex unless the man uses a rubber. Period. If the most charming, attractive, famous, wealthy, talented man shows up on my doorstep and wants to have playful sex in the most spontaneous way, I'll hold to this conviction. Even if he is the sculptor. ▽

THE OFFER YOU CAN'T REFUSE

(Continued from page 226)

certain that your partner has been yours and yours alone for about five years, the use of condoms with spermicidal jelly is the surest way of preventing the spread of viruses.

How sure is sure? As with everything else, it depends. Viruses, small as they are, cannot get through latex condoms. Laboratory studies have demonstrated that concentrations of herpes and AIDS viruses much higher than in the infected body are unable to penetrate any of the currently available condom materials.

There is some lingering concern about so-called natural condoms, made from the intestinal membrane of sheep. The hepatitis B virus, for instance, was found capable of getting through this material. In addition, some people find this kind of condom not to fit as securely as the latex variety. So despite the "natural is best" ideology, one should probably stick to rubber for the time being.

The problem, of course, is just how well one sticks to it. You have to be a little obsessional about the regularity and care with which condoms are used. In some broad consumer surveys, as many as 20 to 30 percent of respondents complained about breakage. However, more precise studies conclude that inconstant use—"human error," as we like to call it—is far and away the major reason for condom failures.

On the other hand, we live in a world of technological fallibility, and considering the amount of sexual intercourse going on all the time, even a minute percentage of defective condoms may seem as catastrophic as the pollution of the Rhine River. AIDS is so irreversible and devastating a consequence that even if the chances are slim of actually contracting it, a kind of Pascal's Wager may be worth making. (Pascal calculated that since hell is eternal, we had better act as if it exists even if its existence is unlikely.)

Condoms are sensitive to heat and sun. In one study, condoms started breaking down after four hours of constant and direct ultraviolet radiation. Deterioration was determined by "burst pressures" in the laboratory as well as by the experience of volunteer users. Another study of condoms concluded that in tropical environments, "super thin" condoms in particular may have a limited shelf life. In other words, while a condom need not be kept as cool and fresh as a Charlotte Russe, neither should it be stored in the glove compartment or greenhouse.

In order to be doubly sure about the quality of a condom, spend a few seconds examining it before use by blowing it up like a balloon and checking for splits and leaks. This will not always lend a festive air to foreplay, but if you are going to use one, you might as well use it right.

Some condoms come prepared with spermicidal jelly but if not, adding it gives another increment of assurance. Jellies containing nonoxynol-9 destroy viruses as well as sperm cells. The major concern here is ruling out the possibility of a pre-existing pregnancy that might be allowed to go to term, because spermicidal jelly poses a slight but real risk of birth defects to infants conceived despite its presence. So be careful.

These are sad words to hear about romance. The fear of unwanted pregnancies already daunts what we like to think of as unbridled passion. And now it seems that we have to prepare for romance as if for a surgical procedure.

Men, for obvious reasons, tend to be more phallocentric than women. They also tend to be the ones who resist and complain about wearing condoms. The locker-room crack used to be, "Rubbers make sex feel like taking a shower in a raincoat." We have also heard some men insist that they become impotent when they use condoms.

Women will have to learn to resist this variety of emotional blackmail. If a man is going to be impotent in a condom, he will be impotent with almost anything. And if his pleasure is so dependent on direct stimulation of the nerve endings in the glans penis, then he is not likely to be sensitive to other zones of pleasure, including those in his partner.

But even when one uses condoms scrupulously, care must still be taken. We have been trained to think that anything goes between consenting adults—that sex can be casual, orgiastic, oral, and anal, that there is nothing wrong with any novelty or excess. As one bathroom graffito put it, "No experiment is a failure." Now we are told some practices *are* dangerous, most notably, anal intercourse. *(Continued on page 274)*

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THE OFFER YOU CAN'T REFUSE

(Continued from page 273)

Not only is anal intercourse the kind of exercise most likely to damage or dislodge a condom, but the anal mucosa is extremely vulnerable to tears and so to viral penetration. Exposing this membrane to infected semen appears to be the single most dangerous sexual practice.

So sodomy seems out. Is that tragic? Only if your view of the possibilities of sexual satisfaction are tutored by the modern male novelists and filmmakers who have elevated anal intercourse to the pantheon of pleasures. Their story is, after all, the same one over and over again: "A Man Should Have Whatever He Wants."

Let's think about this. Maybe a man should *not* have whatever he wants—because when he gets what he wants he just wants more, and still more, until wanting itself flags and fails, becoming merely wanting to want.

Oral sex is considerably safer than anal intercourse and, at least, offers the possibility of reciprocity. The oral mucosa, designed to deal with all the questionable things humans put into their mouths, is tougher and more resistant to infection than the nether extremes of the alimentary canal. However, any abrasion such as a bleeding gum or a bit lip (who among us has not bit our lip during sex—or wished we had?) may attract trouble. Remember that semen carries the virus, so any emission near an exposed blood vessel can be a possible route of infection. Also, an unprotected penis, even one belonging to the most "controlled" of men, may deposit a droplet of pre-ejaculatory semen in a lover's mouth. So it is prudent to use condoms during oral sex as well.

What is all this going to do to our love lives? Of course, I don't really know, and one should not be glib about something so central to humanity. But I think it is just possible that rather than shoving us into celibacy, prudent sex may help us re-experience passion in new, surprising ways.

The problem of the Don Giovannis of the world is not that they are thinking of their lists of "conquests" all the time, but that they are unable to experience the here-and-now satisfactions of lovemaking. Every sexual encounter, indeed every sexual movement, is for them a step in the direction of some other step—seduction a step toward foreplay, foreplay a step toward intercourse, intercourse a step toward orgasm, and each orgasm only a prelude to the next and "better" one. They are forever *becoming* and never *being*.

Careful sex may teach us to pay attention to the moment that exists rather than to the one that is yet to come. Multiple sexual partners and relentless sexual experimentation may even narrow rather than enhance the possibilities of pleasure. Restraint need not mean repression, and a longing may need a barrier to stretch up against in order to know itself, to observe more carefully what is within and imagine more freely what is beyond.

And if you really pay attention, you may find that you never get into bed with the same person twice. Slightly shifting intricacies of intimacy are as endlessly different as waves on a coastline. Subtlety is variety. ▽

THE SUBJECT IS YOU

(Continued from page 179)

I see many women who cry a little more exposedly, or they scream a little bit more. There's more change in their emotional makeup. I don't think it's as steady as what one sees in a man. He seems to be more complacent, more simple, more straightforward, more direct.

I think the complexity of a woman's life style is caused by the things that she wants to accomplish. Innately, there must be something that creates us wanting to be mothers; and we take that motherly instinct into our professional lives, so they become more complicated.

I do think there's enormous stability that we all need that comes from creating somewhat of a traditional environment. There's something to the tradition of a mother, a father, the child, the home. I think that's why we're inspired by fantasies of tradition. Certainly we see this in the work of Ralph Lauren; his approach is a fantasy of the tradition, getting lost in that kind of stabilized environment which is very comforting.

Ms. Szekely: Biologically, women are survivors. The survival of the human race at its beginnings depended upon the mother's protecting her infants, and we know it's been scientifically proven that there are some female genetic strengths, some pluses.

"Women are very sensitive to those around them"

I've found, in working with impoverished people in underdeveloped countries, that the future lies with women, and that is an accepted fact. We can get more done working with women's groups; they will take the ball and run. Again it may be because women have the hungry children, but they are the ones that do it; and I could give example after example.

Ms. Madanes: In speaking about self-worth, I think the feminization of poverty in America cannot be ignored. If we are going to keep our self-esteem, we the successful women have to do something for the ones who are getting poorer and poorer and who have hungry children. It brings us to the issue of compassion in relation to power. I think that on a scale of higher emotions, of a higher way of being, you start off relating to people from a power standpoint. You want to establish power over yourself and over others. Then you want to be loved, and then you want to love someone; and ultimately you want to have compassion for all. Those who have their success have the responsibility of showing their compassion.

Miss Mirabella: Let's make an abrupt shift to talk about the quest for fitness: is it a pursuit in the name of health, or is it one in the name of eternal youth, and who is trying to please whom?

Ms. Szekely: It's a question of responsibility and self-esteem. When you admit that you're responsible for yourself, with that comes: I've got to be healthy, so I'm going to do the things that will make me healthy.

I see thousands of young people who in the old days would have been thinking about their hope chests; the hope chest is now the body. And we're not talking about sex images. We're talking about their ability to go out and carve their niches in the world, their strength. And so fitness has to do with energy because you are what you do; and if you have energy, you do a great deal more than if you're tired all the time.

So you're responsible for yourself. If you get involved with taking that responsibility when you're in your twenties, you'll have it in your fifties and sixties. Fitness today has become a personality trait.

Ms. Madanes: I've observed that fitness has become a way of bonding between women today that has replaced, to a certain extent, bonding around men or children the way women used to. I have two daughters; I work out with them. This is where we talk, and we bitch, and we tell each other secrets. And other women are doing the same. The exercise class has become what the café has been in other countries.

Miss Mirabella: Assuming women don't kill themelves with drugs, cigarettes, alcohol, etc., and assuming their record of longevity persists, how should a woman view the different decades of her life?

Ms. Szekely: Well I really do believe in change, not only in the world but within oneself and the changing goals that fit with the different eras. I've used the phrase "the first third," which is growing up and getting educated; and the second third for many people often is marriage, children, money. The third third is the top of the ladder. It's when you have the freedom to go out and pick; but you prepare for it along the way, and being fit is part of it. But you must realize that if your goal is only money—disaster; what happens when you get it, whether you're a man or a woman? I've got money, what happens next?

Your task is setting goals and moving towards them and knowing that you must change because every goal achieved opens the door to the next one. So many of us today are going to live to be eighty. And that brings a whole different aspect, as we set forth new goals, and as our fantasies change with those goals.

Miss Mirabella: We have a population in which the majority soon will be older rather than younger, but we have a society that is youth oriented. I'm going to suggest that youth and sex sell. I'd like each panelist to discuss this, and tell us how she feels about aging.

Ms. Szekely: To me, retirement leads only to death because the idea must always be that you're going forward to something. You're not going backward. I'm about to be sixty-five, and it's exciting. It's a whole new ball game, with wonderful new challenges that I'm now equipped for but never had before. It's the time for commitment to more than yourself; we're really talking about commitment to our culture and to the people with whom we live. I think it was inevitable that at this stage of my life I'd be working for a better future for the less fortunate rather than having them work for me.

Ms. Madanes: I think that you age gracefully

when you can transcend yourself, find something more important to put yourself into, more important than your family or the money that you're going to make, or your personal goals. I think that as women are reaching that kind of level of success they can be elegant and attractive in middle or old age, just like men.

Miss Mirabella: What is a middle-aged woman?

Dr. Freedman: People regard men as middle-aged at an older point regardless of the fact that women live on the average nearly 9 to 10 percent longer than men do. So women reach middle age from a cultural standpoint at an earlier time than men do. That is a double standard, but it may also be dependent on our reproductive destiny, which ends more abruptly and somewhat earlier for women than for men. A woman of forty to forty-five is considered middle-aged. A man of forty to forty-five is not considered middle-aged; he is still considered a young adult.

Ms. Eastman: But inherent in this discussion is that *middle-aged* is a pejorative.

Ms. Karan: I've never understood it; my husband has jokingly said that he'd rather be a man at fifty than a woman at forty. We're ten years apart in our age. I don't personally see that. I'm quoting him from his point of view, totally and completely, because I think that as women get older there's a certain sort of settlement that comes in maturity that is much more gratifying.

For some reason, I always find that men are older more quickly when they're young. They get stodgier and more set in their ways; and that goes back to the changing of men, the fact that men don't change as rapidly as women do.

Dr. Freedman: An actress such as Joan Collins is often held up with "isn't it wonderful that she's fifty," but obviously—and here we get back to the idea of real versus fantasy—she is a fantasy person. She is created by the medium; there are very few of her around. The cover girls, the faces that we are bombarded with every month, are in part fantasy figures; and yet the young women who come to me for help look at these faces and say, "Oh, these are just ordinary people. I should look like that. That's what they want me to look like, and I can't be that person." And so the blurring between the real and the fantasy has a very negative influence and really undermines the self-esteem of many women.

Miss Mirabella: Twenty-five to thirty years ago everyone wanted to look like a certain actress or celebrity, and you saw the hair combed the same way, you saw the silhouette the same way. Now, with women feeling better about themselves, has that changed?

Ms. Szekely: Today's women are much more themselves and much less a reflection of a role. Before, they were very, very involved in putting themselves in a box, in a role; and now they do realize that they've changed. I think women have much more self-esteem than they did twenty or thirty years ago. And I worked with them closely at that time, talked to them and listened. Today the goals and aspirations are totally different.

Miss Mirabella: But the fear of age seems to suggest not such a great self-esteem.

(Continued on page 276)

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PARIS NEW YORK

(Continued from page 275)

Dr. Freedman: I interviewed fifteen- and sixteen-year-olds about why they will not go to school without makeup. They said, "You see these bags, you see these lines in my face, that's to cover it all up." It's precisely the response I would get from forty- or sixty-year-olds.

Ms. Karan: I will never forget how my mother had all this spray-net hair and all these undergarments and corsets, everything underneath to make this persona come out, never the person. I never saw the woman; I just saw this image that she created. And I questioned when I saw Brooke Shields, at sixteen years old, being publicized as the woman I was to identify with. But sometimes you need that shock appeal for a woman to realize that she can look more natural.

It's great when we feel youthful but with a sense of maturity in growing older. Young women can look great, but we feel great now.

Ms. Szekely: I don't think any of us wants to be twenty and suffer again through the insecurities of growing up. I don't want to go back.

Ms. Fraser: I'm very curious to see the effect of the demographic reality of the baby boom on our attitudes about age. I am forty, and was born at the beginning of the baby boom; now it seems as though everyone is forty; so it's okay. We're like the mouse that the snake swallows; somehow we're just this great big bulge, all kind of moving along together. Of course, statistically the population simply is getting older; by the year 2000, the average age will be nearing forty. That has to make a difference in the way people feel about having a few wrinkles on their necks.

I think that for one's development as a human being change is everything—being able to let go of various things at various stages of one's life. At a certain point you have to let go of your childhood; you have to let go of your youth and your beauty. I just hope that I have the courage to know when that moment is.

Miss Mirabella: Is the word *youth* a better selling word than *looking good*?

Ms. Eastman: As a matter of fact, I think we're seeing a reaction against the word *youth*. We are seeing more and more consumers saying, "Hey, I don't want to be sixteen, I don't want to be twenty-one. I am thirty-five, I am forty-five, I am almost seventy. Where in your advertising are you depicting people like me, and therefore, people with needs and experiences like mine?"

It's a casting problem, but it's also attitudinal. It's not just the way people look, it's the life experience they're portraying, and it's a direct reflection of the pig-in-the-python thing—that the world is now seen through forty-year-old eyes, not twenty-year-old eyes.

Ms. Karan: When I had to choose an advertising campaign two years ago, it was terribly important to me to project who I thought my customer was, not what I wanted her to be, my fantasy of her. I chose perhaps not the perfect body, not the woman who made the clothes look so wonderful, but one who had a fuller figure, a kind of rounded figure. Next week, I'm shooting a swimwear ad, and God only knows how this will look; the model may have to go on a stringent diet. But we're not changing the image, and what I want to say is that the swimsuits are built for women.

Ms. Eastman: The people who're getting left out actually are the youth. In a certain way we may be creating very confusing images for them. There are so few of them, and there are so many of what I'm going to say is largely us, and in our own way we've redefined superwomen. The urge of youth is to want to be everything all at once. That adaptive process that you go through as you get older, they just haven't acquired it yet.

My personal feelings are that men my age are still incredibly juvenile. They're still externally driven, not internally driven. I feel right now at thirty-seven that every year has been a better year, not just because my experiences have been better, which is not completely true, but because I've learned more. And as an intellectual, emotional person I've grown. I don't think men have necessarily done that. They're still so oriented to success and career.

"We want to control the way we grow older"

Miss Mirabella: Let's discuss how people look. Is it still the standard that an older man looks great, and a slightly older woman looks older?

Ms. Eastman: I know that when we test advertising, unfortunately that is true. The most comfortable image to portray is an early fortyish man with a much younger woman, an early thirtyish woman. That is the image most people like the best. Not necessarily what they see in their own lives—I guess it's a fantasy.

Dr. Freedman: But there is a reason for that too: one of the components of feminine beauty is an infantile look. Many of the beauty processes are specifically designed to make a woman look like a child. The depilation of the body, whether it's the underarms or the legs, creates a hairless childlike look. Going blond, which most women prefer rather than darker hair, is part of it also—children are blond. Hair turns darker as you get older, if you happen to have been born blond. So that the pairing of a younger woman with an older man, and often the pairing of a blond or lighter woman with a darker man, is also part of this impersonation of a childlike role.

The tendency for women to marry older men, which has to do with marrying a man of power and status, also puts women in a different stage of life than their husbands. If you're married to someone ten years older than you, your whole social life is skewed in that direction. And while he at fifty will be married to a forty-year-old, you at fifty will be married to a sixty-year-old. It's a very different kind of life experience. Second and third marriages tend to have longer age gaps.

Ms. Madanes: There's also a reverse trend. And there are more and more older women marrying or living with and supporting younger men. And I think that this trend is going to grow and grow as women become more successful and more sure of themselves. They're going to look for a man to entertain them and have fun with and keep them company, and not necessarily an older man for security and status.

Kathleen Madden, Vogue associate editor: If everyone's so comfortable with the notion of growing older, why is every new beauty product aimed at anti-aging? That's very much the thrust in lotions, creams. Do we like the idea of growing older, but not looking older?

Ms. Fraser: We want to control the way we grow older. The quality. It's all right for us to look older, but we don't want to have the wrinkles in the wrong places. But this is probably an illusion—we can't control growing old, even with recent advances in cosmetic surgery. Again, I just hope that I'll have the courage to live with the strange bags under the eyes or whatever. I just hope that I'll be able to accept that it's what I've come to. That's difficult.

Miss Mirabella: But you're suggesting that there's something wrong with wanting to make those changes. Is there something wrong with wanting not to have bags under the eyes?

Ms. Fraser: Well it must indicate some level of self-acceptance if you accept the way that nature has made you.

Ms. Szekely: To prepare for my sixty-fifth birthday, I had a face lift last August; and I'm pleased with it because when I'm tired, I don't look as tired. People don't come up to me and say "You're looking tired, dear." I travel a lot, and I live a super busy life that can and often does tire me. The face lift just took away a number of wrinkles. The word *lift* is an appropriate term.

Miss Mirabella: We've noticed male bodies being used to advertise products more and more. Is this a different kind of selling? Does it tell us anything else about our world?

Ms. Karan: For me, there's shock advertising and there's communication. I don't say this very comfortably, but it's not always what you're saying as long as it's being said. Just talk about me. Sometimes it doesn't matter if you say good things about me or bad things about me, as long as you keep talking about me. The shock appeal of what you see is going to register in your mind; whether we as proponents say that's good advertising or bad advertising, it seems to work. It's unfortunate. I wish everything were wonderfully in good taste.

Amy Gross, Vogue features editor: When the women's liberation movement started, women were slapping stickers on ads in the subway: "This ad is offensive to women" because it used women's sexy bodies as a selling tool. So now we see there a man's naked torso. Are men being exploited? Is this part of the feminization of men?

Ms. Eastman: The ads are very targeted. By that I mean there is a very specific group of people attitudinally, which is to some extent related demographically, for whom that sort of advertising is extremely appealing; and it's appealing for exactly the same reasons that an awful lot of people find it distasteful and offensive. I think it actually starts with the shock value, and it may almost end with the shock value. There is a group of people for whom the ability to shock other people is a key impetus in their lives.

Dr. Freedman: But it's not only what an ad is

composed of but what viewers have in their own minds. The beholder is as important as what is beheld, and we are not primed in our culture to respond positively to male nudity because we don't see a great deal of it. Whereas we are all, both men and women, primed from the time we are very little to constant exposure to female nudity; I think that's why it's more acceptable.

Amy Gross: I'm forty-four and I think I've passed the age where I can wear crinolines. I want to know what you all think about age and image and what's appropriate and what changes have to be made.

Ms. Karan: I don't think it has anything to do with your age; I think it has to do with your state of mind. I see women in their fifties and sixties who are totally ageless who can get up on that dance floor and look as snazzy and as snippy, marvelous in that point of view. I think that what you're saying means selectivity for what's best for yourself. Not to say that, if you have to be fashionable at a formal party, whatever is to be worn is frou-frou or something exaggerated. A streamlined suit could be as chic and sophisticated, and as fashionable.

Miss Mirabella: Crinolines were brought back by male designers. Does that tell us anything?

Ms. Karan: As a female designer, I believe I've got the plus factor because I'm a woman. I can wear the clothes, and I understand the clothes. The man can see it as a vision or a fantasy, but he can't put the garment on to learn whether that armhole or that waist or that suppression or that flounce or that movement works on the body. That needs a woman to explain it. I put on the crinoline; I had to experience it personally because there was no way I was going to design one without finding out if it was going to work.

Dr. Freedman: I want to point out that a fashion like a crinoline may look like it's a wonderful fantasy, but very often that fashion that starts out as a liberating change becomes a constricting one. The crinoline was introduced to relieve women of the thirty and forty pounds of skirts that they were wearing at that time—long skirts to the floor, many, many layers of them to produce this very bouffant look. And then some designer built a kind of crinoline cage; when women were given that petticoat they said, "This is fantastic. We're finally free, we don't have to drag around all of that stuff." Then the crinoline got bigger and bigger and bigger until you couldn't walk through a doorway, and you couldn't climb into a carriage in it.

So what starts out to be a liberating fashion is sometimes stretched one way or another, into something that is very, very confining; and the message I, as a feminist, try to carry to women who are concerned with fashion is beware: you may be trapped by the very choice that seemed so good to you at first.

Ms. Karan: I hate clothes. I mean I really despise them. And that's why I do what I do because I can't think about the clothes that I'm going to wear everyday. I don't want to deal with these problems. If I ever had to go to a store to shop I would probably have a coronary. I can't stand the pressure, I can't stand the choices, I can't stand anything about it, and I think there are a lot of women like myself out there.

Ms. Eastman: One of the surveys I referred to earlier concerned how much time women spent dealing with clothes and shopping; and the more successful a women was not only financially but also in terms of her sense of security and her positive feelings about herself, the less likely she was to want to deal with excessive amounts of clothes. The only two groups of women in the minority were very young women who felt very insecure and divorcees and other women who for lots of reasons felt badly about themselves. The majority of women wanted simplicity, comfort, streamlining not only in the look but in "I don't want to spend twenty minutes to decide which top goes with which skirt. Just to put it all together and make it easier."

Andrea Robinson, Vogue beauty editor: If there is a trend for all of us to feel that we cannot do everything well, is there esteem in being a homemaker again, or is there more pressure to at least try to do everything?

Ms. Eastman: I'm going to make a generalization, which I hate to do. I think there is renewed esteem in being a homemaker, but there's a new definition of what being a homemaker is. Doing *that* well is now not just having a spotless floor and a good meal on the table every night. There's a kind of emotional and intellectual context to it now that I don't think was there before.

Dr. Freedman: There's a socioeconomic factor in that coming back to the home is only possible if somebody is supporting that home. And in America we have this nuclear family where everybody's home is very distinct and separate and there are not good support systems. There are no grandmothers left to help with that kind of stuff. The last point is that until homemaking is a paid occupation, it will never have status in a culture which values work that is paid. And until men as well as women can make the choice and get all of the benefits including a paid vacation, it's not going to have status.

Ms. Karan: I think a woman's exposure to business or professional life has made her realize that her home life can be as satisfying; you can feel satisfied looking after your child, and that can become as creative as working outside the home. I think there is an extremely complementary feature in the fact that we *must* be satisfied. We're looking for a surge of satisfaction in giving of ourselves. Sometimes it's easier to go to work than to stay home. I think it's harder to be a good mother and to be a good wife than it is to be a good businesswoman.

Ms. Szekely: I think that women can do both. One thing is that children do grow up, and women are aware of that today, so they know what is going to happen and begin to look forward, and they plan. A lot of voluntarism today is really training for when the children leave the home. So I think that women respect and use that home time better. The women I know who enjoy being homemakers also know it's a phase of their life, an important, essential phase; but they know it's not the be-all and the end. In the beginning, they say, "Well, if I've got to be home for these twelve years, I'm going to learn this and do this and do that." I find a wonderful attitude in the women who decided to be the homemakers, but they do not ignore the big picture. ▽

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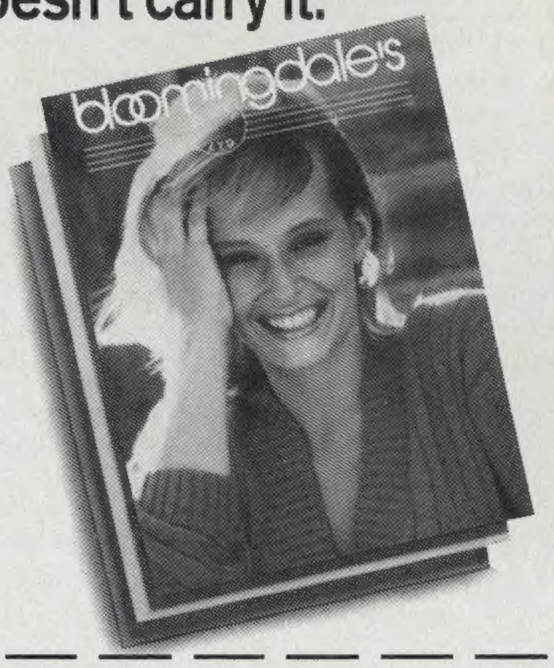

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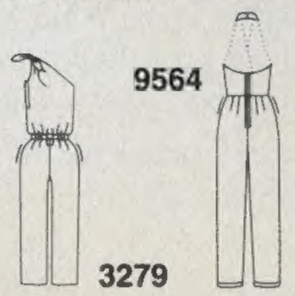
FASHION INFORMATION

Page 18: Nylon/spandex bathing suit, $58. New York Body Shop, NYC. **28:** L.A. Eyeworks sunglasses at Parachute, NYC; Macy's, Atlanta; Mark Keller, Birmingham MI; Marshall Field's. Shady Character sunglasses at Henry Lehr, NYC and Connecticut; Cotton Club, Houston; Max, Denver; Camp Beverly Hills, Los Angeles. Hair combs at Robert Lee Morris, NYC. **52:** All jewelry: Fred Leighton, Ltd., NYC. **62:** Antron/Lycra bikini bottom, $50. Martha; Ultimo, Chicago (to order); Jona, Studio City and Pacific Palisades CA. **133:** Table setting and antique shawl from Bergdorf Goodman, NYC. Antique shawl from Cherchez, NYC. **162:** Raincoat, $375. Bergdorf Goodman; Marshall Field's. Sunglasses, Matsuda, NYC. Bag, Louis Vuitton, NYC, Boston, Bal Harbour, Chicago. Shoes, Arlene La Marca. La Marca, NYC. Child in arms: Shirt, Agnès B., NYC. Shoes, Botticellino, NYC. Child getting into car: Sneakers, Gap Kids. **163:** Shirt and pants, FDR Drive-Men Must Work, NYC. Sweater, Agnès B., NYC. Shoes, Timberland. **164:** Cotton shirt, $83; pants, $121. Turnout at Polo/Ralph Lauren, NYC. Shirt at Polo/Ralph Lauren, Fort Lauderdale FL, Vail CO. Rings, Bulgari at The Hotel Pierre, NYC. **165:** Top, $62. Charivari, NYC; Neiman-Marcus. Vest, $125. FDR Drive, NYC. Silk shorts, $110. Henry Lehr, NYC and Connecticut. Hat, Paul Stuart, NYC. Watch on chain, ChiuZac Gallery, NYC. Gloves, Zona, NYC. Sneakers, Gucci. **166:** *Model standing:* Cotton sweater and bikini. Bikini and top, $28, at Barneys New York. Sweater, $330, at Ruth Kishline, Evansville IN, Naples FL; Neiman-Marcus. Sunglasses, Matsuda. Charivari, NYC; Wilkes Bashford, San Francisco. Nanny's uniform, see info. page 168. Sweatshirt from Gap Kids. **167:** *Model seated:* CP Shades cotton top, $56. CP Shades, Westhampton NY, Santa Monica CA. Cotton chintz shorts, Ambiance, $25. Barneys New York. **168:** Liza Bruce nylon/elastaine dresses, $95 each. Barneys New York. Belt bag, Esprit Accessories. Kaufmann's. Ring, Arlene Altman. Shoes, Joan & David, NYC. Boy fixing tire: Clothes, Gap Kids. Girl standing in car: Clothes, Benetton. At select 012/Benetton stores. Nanny's uniform by White Swan Clothing from House of Uniforms. Baby's clothes, Agnès B., NYC. **169:** Cotton/Lycra/nylon dress, $420. BeBe at La Place, Beachwood OH; Baby & Co., Seattle. To order at Bergdorf Goodman. Bag, La Bagagerie, NYC. Rings, Bulgari at The Hotel Pierre, NYC. Shoes, Andrea Pfister. Saks Fifth Avenue; Marshall Field's; I. Magnin, San Francisco. Boy's clothes, Benetton. At select 012/Benetton stores. **170:** Cotton shirt and skirt. Shirt, $29 (mid-June); skirt, $36 (late June). Both at selected Gap stores. Wedding ring, Arlene Altman. Chanel jewelry at Chanel Boutiques, NYC, Palm Beach, Dallas, Beverly Hills. **171:** Cotton/Lycra dress, $100. At OMO Norma Kamali and OMO SoHo, NYC. Earrings, Chanel. Rings, Bulgari at The Hotel Pierre, NYC. Bracelets, Maria Snyder. Wedding band, Arlene Altman. Man's clothes, Agnès B., NYC. **180:** Romeo Gigli jacket. **184:** Romeo Gigli cotton sweater, $375. Carol Rollo Riding High, NYC and Westhampton NY. **185:** Jean-Paul Gaultier stretch Lycra dress, $235. Bergdorf Goodman. **186:** Earrings, Susan Reinstein. Reinstein/Ross, NYC and SoHo NY. **189:** Groomer: Richard Buccheri. **190-191:** Polyester/charmeuse dress. Earrings, Isaac Manevitz for Ben-Amun. Bracelet, Deanna Hamro/Prego. Mi Place, Fullerton and Laguna CA; Terri D. Ltd., Chicago. **192:** Baar and Beards also at Rich's. Giorgio di Sant'Angelo also at Jona, Pacific Palisades CA. **193:** La Coppia also at C'EST Celeste, Worcester MA. Giorgio di Sant'Angelo also at Jona, Pacific Palisades CA. Bracelet, Angela Cummings. Bergdorf Goodman. **194:** Dress, $3995. Earrings, M.C. Creations. Very Contagious, Roslyn NY. **196:** Dress, $5890. Earrings, Deanna Hamro/Prego. For stores, see info. page 197. Tuxedo, Givenchy Gentleman. **197:** Earrings, Deanna Hamro/Prego. Henri Bendel; Neiman-Marcus, San Francisco and Las Vegas; Bullocks Wilshire. **198-199:** Giorgio di Sant'Angelo also at Jona, Pacific Palisades CA. Towel, Descamps designed by Primrose Bordier. Descamps, NYC. **200:** Hermès napkins sold as a set with a placemat. Expozay also at Atlanta Beach, Marietta GA; Swim n' Sport Shops, Fort Lauderdale FL; Just Add Water, Dallas; Splash & Flash, Newport Beach and Century City CA. Bracelet, Mark Spirito. Quadrum Gallery, Chestnut Hill MA. *Model in background:* Top, All That Glitters. For stores, see page 201. **201:** Scarf also at Body Shops/Special Effects, Jacksonville FL; Judy's, Texas. **202:** Stylecrest fabric at S. Beckenstein, NYC; Fabric of Fashion, Coral Gables FL; Fishman's Fabrics, Chicago. Earrings, Roxanne Assoulin. To order at Bloomingdale's; Faux Body Ornaments, Los Angeles. **203:** John Kaldor polyester fabric at G Street Fabric, Rockville MD. Belt, Ruza Creations. Lord & Taylor; Kayvee's, Providence RI. Bracelet, Roxanne Assoulin. To order at Bloomingdale's. **204:** Earrings, Cadoro, $25. Saks Fifth Avenue. Ring, Patricia Von Musulin, $145. Barneys New York; The Twenty-Four Collection, Miami; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus; Miriam Rubins at Rodeo Collection, Beverly Hills CA. Necklaces, *top to bottom:* first, $30; second, $40; third, $45. All by Judith Hendler at Saks Fifth Avenue; Repliqué Fashion Jewelry, Philadelphia; Maison Mendessolle, Dallas and San Francisco; The Total Look/Color Profiles, Denver; Katrina, Palm Springs CA; M Gallery, Los Angeles. Last, Kazuko Mitsushima, $420. Artwear, NYC. Bracelets, Jane Aire. To order at Henri Bendel. Manicure, Ella of Ling at Dansuki. **205:** Earrings and bracelets, Judith Hendler. See stores listed for necklace info. page 204. Bag, Renaud Pellegrino. Linda Dresner, NYC and Troy MI. Boots, Anne Klein for Schwartz and Benjamin. Saks Fifth Avenue; Neiman-Marcus; I. Magnin. **206:** Earrings, Kazuko Mitsushima. Artwear, NYC. Ring, Patricia Von Musulin. Shoes, Manolo Blahnik, NYC. **207:** Rayon/nylon jacket also at Frost Bros. Ring, Patricia Von Musulin. **208:** Earrings, Cadoro. Saks Fifth Avenue. Bracelet, Montes de Oca. Pompian, Chicago. **210:** Swimsuit also at Jimmy's, Brooklyn NY; Charles Sumner, Boston; Marissa Collections, Naples FL; Liberty House of Hawaii. Belt, Montes de Oca. Pompian, Chicago. **211:** Judith Hendler ball earrings, $30. Saks Fifth Avenue; Maison Mendessolle, Dallas and San Francisco; M Gallery, Los Angeles. Cadoro earrings on strings, $50; necklaces, $60 each. Both at Saks Fifth Avenue. Bracelets, Montes de Oca. Pompian, Chicago. Rings, Patricia Von Musulin, $145 each. Barneys New York (to order); The Twenty-Four Collection, Miami; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus; Miriam Rubins at Rodeo Collection, Beverly Hills. Pole earring in hand, Judith Hendler. For stores, see info, page 204. Manicure, Ella of Ling at Dansuki. **212:** Blouse fabric, Corisia. Turnout also at Saint Laurent Rive Gauche Boutique, Beverly Hills. Gloves, Yves Saint Laurent. Dim Hosiery. Bloomingdale's. **213:** Silk/acetate/satin jacket, $2350. Jacket and skirt fabric, Abraham. Blouse fabric, Gutmann. Turnout also at Saint Laurent Rive Gauche Boutique, Dallas. Jacket and blouse also at Frost Bros. Accessories, Saint Laurent Rive Gauche. Dim Hosiery. Bloomingdale's. Yves Saint Laurent Footwear. **214:** Accessories Saint Laurent Rive Gauche. Dim Hosiery. Bloomingdale's. **215:** Wool top. Accessories, Saint Laurent Rive Gauche. Dim Hosiery. Bloomingdale's. **216:** *Left:* Valentino coat, $5315. Also at Barton Sligh's, Jacksonville FL; Ultimo, Chicago. *Right:* Blouse, $4480; skirt, $4745. Accessories, both models, Valentino Boutique. Dim Hosiery. Bloomingdale's. Shoes, Maud Frizon, NYC. **217:** *Left:* Coat, $7300. Also at Amen Wardy, Newport Beach CA. Dim Hosiery. Bloomingdale's. Shoes, Maud Frizon, NYC. Top and skirt, Valentino Boutique. *Right:* Turnout also at Sara Fredericks, Boston, Fort Lauderdale FL; Hattie, Palm Beach FL, Birmingham MI. Hat, Valentino Boutique. Dim Hosiery. Bloomingdale's. Shoes, Maud Frizon, NYC. **218:** Wool/spandex jacket and skirt. Wool body suit. Gloves and panty stockings, Azzedine Alaïa. Shoes, Alaïa by Diego Della Valle. Dianne B., NYC. **219:** Dress also at Torie Steele, Dallas. Gloves and belt, Azzedine Alaïa. Shoes, see info. page 218. **223-225:** Photos: Hickey-Robertson, Houston, courtesy of The Menil Collection. **234-235:** Bracelets, *starting at the wrist:* first, $250; second, $280. Both, gold-plated brass by Robert Lee Morris. Robert Lee Morris, NYC; Body Sculpture, Boston; Knit Wit, Philadelphia; Jere Scott at Stanley Korshak, Chicago; Eve France, Houston. Third, $289, by Herve Van Der Straeten. Bergdorf Goodman; Georgina, Hewlett NY; L'Animale, Englewood NJ; Divino, Boston; Plage Tahiti, Philadelphia; Susan of Burlingame and San Francisco CA. Necklaces, *top to bottom:* first, $1900; second, $2600; third, $2100. All, Goudji at Arras Gallery, Trump Tower, NYC. Geometric necklace, Herve Van Der Straeten, $475. For stores, see bracelets info. above. **236:** Romeo Gigli bustier. For stores, see info. page 239. Necklaces, *top to bottom:* first, $2600; second, $2500; third, $1900; fourth $3100. All, Goudji at Arras Gallery, Trump Tower, NYC. Tambaran Gallery bead necklace, $4500. At Tambaran Gallery, NYC. Pendant, $1400. Goudji at Arras Gallery, Trump Tower, NYC. Robert Lee Morris bracelets, *wrist to cuff:* first two, $260 each; next, $250; fourth, $535. All, gold-plated brass at Robert Lee Morris, NYC. **237:** Romeo Gigli linen/spandex/polyester top, $325. Alan Bilzerian, Boston and Worcester MA; Caron Cherry, Coconut Grove FL; Linda Dresner, Troy MI; Gallay, West Hollywood CA. To order at Bergdorf Goodman. Earrings, Niger Bend, $200. The African Art Gallery, Fayetteville NY; Eccentricity, Miami; Collected Works, Ann Arbor MI; The Blue Hand, Houston. Bracelets, *starting at the wrist:* Ted Muehling, $500, and Yukihiro Shibata, $800. Both at Artwear, NYC. Upper arm bracelet, Herve Van Der Straeten, $195. For stores, see info. page 234-235 (except Divino). **238:** John Anthony leather bustier, $3500. John Anthony Couture, NYC; Sharon Batten, Vero Beach FL, Ontario, Canada; Adaria, Birmingham MI; Polly Adams, Laredo TX; Wilkes Bashford, San Francisco. To order at Neiman-Marcus. Tambaran Gallery necklace, $400; silver bracelet, $500; dark bracelet, $400. All at Tambaran Gallery, NYC. Craft Caravan rings, $80 to $100. All at Craft Caravan, NYC; Hi Lines, Fayetteville AR; Opus 204, Seattle WA. **239:** Romeo Gigli linen/polyester/spandex bustier, $130. Barneys New York; Toby Lerner, Philadelphia and Ardmore PA; Shauna Stein, Los Angeles; Jim Elle, San Francisco. Tambaran Gallery necklace, $900. Bracelets, *model's right arm, wrist to cuff:* $500, $400. All at Tambaran Gallery, NYC. Bracelets, *model's left arm, wrist to cuff:* small, $400; two large, $550 each. All by Harry Neufeld. At Tambaran Gallery, NYC; Plage Tahiti, Philadelphia; Laise Adzer, Beverly Hills; Xanadu Gallery, San Francisco. Bracelet at elbow, Tambaran Gallery, $400. At Tambaran Gallery, NYC. **240-241:** Man's suit, Chaps by Ralph Lauren. Watch, Baume & Mercier. Tourneau, NYC, Bal Harbour FL. **243:** *Far left:* Rainbeau tank top; Nike T-shirt, tights. *Second from left:* Robert Mannino for Tank Therapy T-shirt, tights; Gilda Marx for Flexatard tank. *Center:* Tous les Caleçons top; Robert Mannino for Tank Therapy pants, tank; New Balance shoes at the Urban Hiker, NYC. *Second from right:* The Gap T-shirt; Robert Mannino for Tank Therapy tank, pants; New Balance shoes. *Right:* Robert Mannino for Tank Therapy top; Nike pants; Adidas shoes. All sunglasses, Sanford Hutton for Colors in Optics. Hats, Robert Mannino for Tank Therapy. Socks, E.G. Smith. Hair and makeup, Robert Snow for Bumble & Bumble, NYC. **250:** Panty Stockings, Calvin Klein Socks. **251:** Hat, Ruza Creations. Bonwit Teller; Country Fair, Deal NJ; Rosemary Byrd, Dallas. Panty stockings, Calvin Klein Socks. Macy's New York. Calvin Klein Footwear. **252:** Turnout also at Nordstrom, Utah, East Bay CA. Turtleneck also at Dayton's; Hudson's. Panty Stockings, Calvin Klein Socks. Calvin Klein Footwear. NYC. **253:** Belt, Calvin Klein. Bergdorf Goodman. Stockings, Calvin Klein Socks. Calvin Klein Footwear. ALL PRICES APPROXIMATE.

Corrections: The Bill Jensen watercolor "Kepler," 1985, on page 74 in our April issue, was positioned incorrectly. Our apologies to the artist and the Washburn Gallery . . . The bottom photograph in "Food in Vogue" on page 226 of our April issue was taken by Robert Lautman.

VOGUE PATTERNS *Back views, yardages, details, pages 202-203.*

Page 202-203. **Pink jumpsuit:** Butterick Pattern #3279. Sizes 6-16. Size 10: 3 yards 45" fabric. $3.50. Canada, $4.75. **Sewing tip:** Lengthen pants to below ankle. **Yellow jumpsuit:** Vogue Pattern #9564. Sizes 8-18. Size 10: 2½ yards 45" fabric. $6.00. Canada, $7.30. **Sewing tip:** Lengthen back ties, tapering to a point.



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